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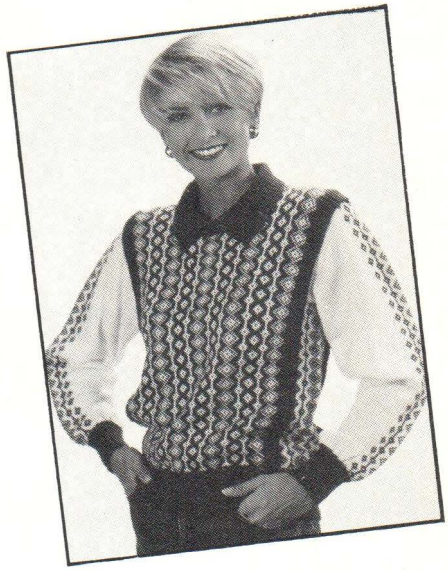

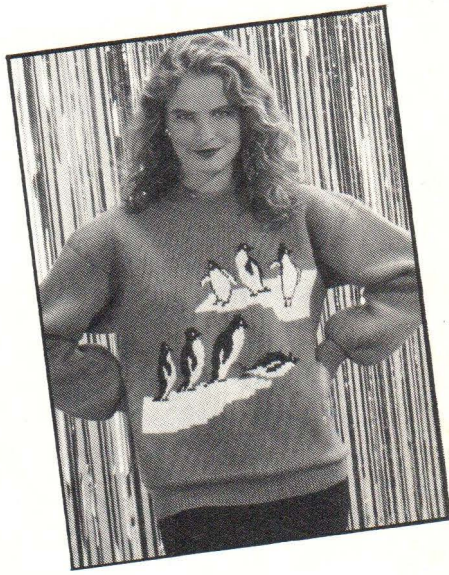

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EDITOR'S LETTER

Dear Readers,

First of all I hope that you like our Christmas issue, it certainly got us in the festive spirit and we hope that it has the same effect on you. How is the last minute knitting going? We did talk about planning last issue but I am sure that we are all in the same boat when it comes to those last minute Christmas presents. Make sure that you read our Gift Idea article they are all super ideas either for you to send to a knitting friend or for you to include on your own Christmas list... leave the article open in a strategic place... the Machine Knitter's Mini Design Boards would be on my list if I had not already been lucky enough to have them and very useful they are too... they don't quite fit into my handbag (though my family would argue the point) but they are easy to carry around and much easier to use than endless bits of paper.

ACCESSORIES

If cash flow permits then there are plenty of very profitable accessories to cast your eyes over. Not new, but very profitable if used properly is the Brother garter carriage. An automatic colour changer for your Passap/Pfaff would be lovely (see Andy's column) and you can launch into the world of computer software for machine knitters but read Angela Gordon's and Grace Hayward's articles (and previous issues) before you take the plunge.

COMMON GROUND

Last weekend I had the great pleasure of attending a WOOL DAY at Sparsholt Agricultural College in Hampshire. The majority of the visitors were spinners, weavers and dyers and many knitters but mostly I think hand knitters. However it very soon became apparent that we all had much in common and that the problems and joys of turning a much loved hobby into a paying concern are the same for all craftsmen/women.

The biggest problem common to all is that old one of not having enough time to devote to the many projects in hand and this is made worse by the fact that we would all like to try our hand at most things. A few minutes watching a spinning wheel producing lovely yarns and an hour listening to a most interesting lecture on natural dyeing had my enthusiasm going and if it had not been for the wisdom and self restraint of my good friend Lois I could well have come home with a spinning wheel kit, an Inca loom and a basic dyeing kit. Try hiding those in the cupboard. I did manage a leaflet on Angora rabbits... but that's my secret!!

CHRISTMAS DAY

*Here at **PMK** we give you permission to leave the machine silent just for Christmas day (unless it is a Christmas present) but we are willing to bet that there are a few of us doing a bit of sneaky sewing up whilst the rest of the brood are watching the panto on TV.*

Happy Christmas, Happy knitting and here's to 1992.

Hazel

COMING NEXT ISSUE

NEW YEAR NEW ARTICLE....PROFITABLE PUNCHCARDS.... take one card and make it work for you.

PROFITABLE PATTERNS FOR BEGINNERS.... you can be a new knitter and still earn money.

ALL ABOUT COLOUR.... an article to inspire you to a better use of colour

THE VERY BEST IN PATTERNS....'HEDGEROWS' from Joan Roberts winner of our design competition. A suit for the younger ladies, patterns for Passap/Pfaff and something special for Singer knitters.

Reader's news and views

OUR FAVOURITE LETTER THIS MONTH

Our favourite letter this month comes from Greta Clarke in Stroud... we all need a boost from time to time and this certainly gave us one. Greta wrote:

I had decided not to renew my subscription to *PMK* owing to the fact that I injured my shoulder and it is not working too well. Coupled to that is the fact that I am 70 years plus in age so it takes a bit more time to get over these things. So what knitting I did for profit is now almost negligible, except for items on request for the family. It made me think that perhaps I should not spend money on a further year's subscription... but the arrival of the October issue made me change my mind. I decided that I could not manage without my monthly 'mouth watering' magazine and, who knows, I may be back to my usual busy knitting if all goes well and I would hate to think that I had missed any of those lovely patterns you always come up with every month. I have been a machine knitter for 38 years now. My first machine was a 'Record', thought you might like to know that. My subscription and application for free binder is enclosed.

Many thanks Greta for getting our day off to a good start and we hope that you enjoyed the November issue. This issue has lots of warm and inspiring bits and pieces in it... profit is not all in the terms of cash, is it? Hope you are soon back to full power, we are sure you will be.

KNITAGRAPHIC TIP

Jean Hartley from Knitagraphics, Llanfair, Harlech wrote to us with a useful tip.

This tip may be useful as an added sample for obtaining orders. I have linked my punchcard/mylar sheet knitted samples into a giant demo wall hanging. At last the box in the corner is empty. I have had a go at 'cut and sew', it really works! Steam pressing has put it into shape and future samples can be hooked on direct to save time.

It is very effective on the wall of my room for customers to see and of course I can always take it with me when I go out selling. Many thanks for a great magazine.

Thanks to you too Jean and it is the useful hints and tips from our readers that make this magazine 'great'.

A LETTER FROM SOUTH AFRICA

Mrs J C Louwrens wrote to us from South Africa and told us about the machine knitting scene in her part of the world which is the Strant. Jean says:

One suggestion I would like to make now that you are able to circulate your magazine in South Africa, is that 'machine knitting pen pals' can be given the chance to contact one another, perhaps through your magazine. We have no magazine here like yours due to the limited percentage of population. Our South African women are known for their expertise and variety of craft and I'm sure that an exchange of ideas would be welcome on both sides. Would any of your readers be interested on hints on how to utilize waste from overlockers? I am still horrified when I hear knitters say they throw it all away. There are many poorer than we are who could benefit from soft mattress-type large pillows and blankets made up and stuffed by waste. I have included my own Kiddi-kuddle toddler's blanket general instructions, two of which I knitted on my single bed chunky machine. Now the older children fight over them for TV time in the cold evenings, so despite many washings they are still very much used. I think your magazine is great and hope to see many more of them.

Thank you Jean. Anyone who would like a pen pal in South Africa should send in their name and address and we will pass them on to Jean. Here is the pattern for the KIDDI-KUDDLE.

There are three selections of yarn that can be used successfully:

1. Two colours in alternating widths of stripes and colours.
2. Balls of shaded and graded colours.
3. Left over chunky yarn interspersed with one or more base colours.

These are knitted in panels and then joined and finished off providing warm, washable wraps.

Any single bed chunky knitter can be used. Knit a test piece to find the correct tension for the chunky yarn chosen.

Put up every 4th needle on the entire bed of the machine. Knit the first zig-zag row. Put up the missing alternate Ns so that you have every 2nd N in WP. Now knit a long panel — remember that it is every 2nd N. Strip from machine and pull the panel lengthways to close the bars. It will now be almost double the length. Knit more panels in the same way and spread them on the floor to see the order in which you'd like to join them. With a chunky crochet hook suited to the yarn, place two WRONG sides together and crochet together. Pull to ease every 10cm or so to prevent pulling up on the seam. If necessary adjust your tension or stitch. Complete all joins in this manner. The crocheted seams stand up on the st st side of the blanket. Now crochet all round the edge to finish it off. At first it will curl slightly on the edges. It can be very lightly steamed if thought necessary.

To gain originality of strips in two colours, I used two coloured pens and 'coloured' in a design which was a great help. I simply followed the diagram and different rows and colours.

Thanks Jean... we promise to have a go.

NOT KNITTING BUT USEFUL...

Frances Young from Ryde, Isle of Wight sent us this useful tip for gardening knitters. Frances says:

I have many containers and hanging baskets in my garden and hit on the idea of using plastic cones as a watering aid. I have used cones on which are often wound industrial yarns as these have holes all the way up. The apex of the cone can be sawn off if it happens to be a solid one. When planting the baskets I inserted the cone (point down) into the growing medium leaving the top half inch sticking up, and water into it. The cone soon becomes invisible as the foliage grows.

Thanks Frances... we've used cones for clown 'pop up' toys but not to water our plants... any other suggestions from our readers?

AN UPDATE ON THE MILL STORY

In our Out and About feature in the October issue we included a letter about Gardiner of Selkirk. The information was incorrect regarding the yarn. The Lambswool and Shetland sold in the Mill shop is identical to that which is sold to many companies both in the UK and overseas. There is no question of the yarn being too tightly spun as both the single and 2 ply terms per metre are what their customers require. We assure our readers that they would have no problems with the sold in the Mill Shop is and we recommend a visit to anyone who is in that area. The address is Gardiner of Selkirk Ltd, Tweed Mills, Selkirk.

Our apologies to Gardiner of Selkirk for any misunderstanding the letter may have caused.

PASSAP/PFAFF 6000E

Mary Shenton wrote to us from Earlton, Berwickshire.

Thank you for your reply to my request for information for the Irene Krieger/George Le Warré book for the 6000E I thought that I would let you know the outcome. I followed your suggestion and wrote to Irene and I had a delightful note in reply. The book is excellent and is available from The Electronne Press, 7 Flambard Road, Poole, Dorset. The cost is £12 plus 75p p&p. Thanks again for your help.

DesignaKnit – Overview

There is always something new in the computer world but ANGELA GORDON is right up-to-date with this article on DesignaKnit

Hello once again fellow knitters! I have thoroughly enjoyed testing DesignaKnit for you, it has satisified several of my addictions at once — knitting, design and computer use.

I originally started working with DesignaKnit Version 3 some months back and just when I had everything ready to write about it, I had a telephone call telling me that the new, improved version, would soon be available. I decided to wait for the new version so that the information I give to you is totally up to date.

I received a prototype of the new program a few days ago and set to work on it straight away (ignoring the call of the weekend sunshine!).

DesignaKnit is a complete knitwear design program which is suitable for owners of all knitting machines (and hand knitters), who also own an IBM PC compatible computer running under DOS 2 or a later version, with EGA or VGA colour monitor. It may be operated with a mouse (described fully in last month's article) or by the use of the cursor keys which can be found to the right of your keyboard. To print out your finished designs you need a dot matrix, laser or ink jet printer which is, or can emulate, an Epson dot matrix, IBM ProPrinter or Hewlett Packard laser.

There are two new versions, the Standard one which is suited to any knitter with minimal design skills (if you can read the measurements on a pattern chart then you will be able to use it) and a Professional version which really is for designers who know what they are doing.

What can you do with DesignaKnit?

Basically, you can design a garment, both shape and stitch patterns and print out the results. An interface is available with Version 4 which allows any stitch patterns created to be down-loaded directly to a Brother 930/940/950i electronic machine.

The garment shapes which can be created include sweater, sleeveless pullover, jacket, cardigan and waistcoat with straight, raglan or set-in sleeves and round, 'V' or slash neck. Version 4 also has skirts, saddle shoulders, double-breasted, and square necklines. With a little experience you will soon be able to create many variations of these.

Garments can be made to your clients' measurements (plus ease of course!).

Stitch patterns can be created for Fair Isle, or Intarsia, up to 200 stitches wide and 325 rows long (enhanced to 230 and 400 respectively in Version 4 with a VGA monitor).

There are thousands of possible colours available and you can use up to 50 in any one design which is wonderful, but care must be taken when designing Fair Isle patterns to have no more than two colours in any one row (unless you are hand knitting). Long floats of yarn can be shown on screen allowing you to correct any long ones at the design stage. You can of course use one single colour, plus the background colour, to create patterns for tuck, slip, weaving, lace, etc.

PCX files can be converted to stitch patterns and automatically adjusted to the tension you have started. A PCX file is one of the computer industry standard file formats for storing pictures. Most of the common painting programs (such as Windows 3 Paint) offer this format in their 'save as' options; or from a scanned or digitised image in the same format. Version 4 also has the facility to save patterns created with DesignaKnit as PCX files which can later be used with a Desk Top Publishing or Painting program.

When you have designed both garment shape and colour pattern there is a facility for superimposing one over the other, so that you can see precisely what your garment will look like in a variety of different stitch patterns.

Your completed pattern can be printed out in chart form, that is one X for every stitch, with row numbers on the left.

Colour pattern and shaping can be shown on one printout by printing out every row using the code letters which you previously assigned to the colours when you selected them for your design. This is excellent for Intarsia designs — I would personally colour them in before knitting to make the design easier to read. These printouts do not include the rib instructions, however they are given as text where appropriate.

Charting device owners will be pleased to know that actual size garment templates can be printed for tracing on to a knitleader, knit tracer and half scale for knit radar/contour or forma.

Templates of the stitch patterns can also be produced to suit any punchcard or mylar sheet. A scale drawing of the garment pieces can be printed for blocking purposes. Version 4 will soon also have a Japanese notation printout facility, which is the diagram pattern that many knitters now use in preference to full written patterns.

Further useful information which is printed out includes company name, job name, tensions, date and time printed, garment shape details, actual measurements and ease and the amount of yarn for each colour used.

How easy is it to use?

Some knowledge of computers is preferable although with time, and of course some patience, anyone could learn to use this program by following the tutorial, which comes on disk as part of the program.

Installing DesignaKnit is really straightforward provided you follow the instruction manual. You are told exactly which keys to press at each step and a message will be displayed on the screen wherever necessary.

The tutorial is excellent, I followed it with no problems at all. However, because I am used to working with computers I also had several ladies who are not computer literate work through it. The only time that a problem occurred was when one lady did not bother to read the instructions which appear in a 'tutorial' box on the screen.

For knitters who are totally new to computers, there is even a section which helps you to locate the various keys on your keyboard. It is a good idea to print out each page containing this information if you are unfamiliar with it.

To do so, locate the key on your keyboard which has the letters 'Prt SC' or 'Print Screen' on it — this may be an upper case key, in which case you will have to press the 'Shift' key at the same time. The shift key is often denoted by an upward facing arrow.

When you have the information that you wish to print out on your computer screen, press the 'Print Screen' key. Provided that you have your computer connected to a suitable printer, which is turned on and loaded with paper, you will obtain a copy of exactly what appears on the screen. This is commonly known as a 'screen dump'.

Work carefully through your tutorial once. Read through your instruction manual — yes all of it! It is a very good manual which explains everything quite clearly and it will help you to understand what you are doing. Work through the tutorial again and this time read the tutorial boxes very carefully and make a note of anything you think might be important when using the program properly — such as the reason for coding the background colour with the space bar!

Now get into the program and practise what you have learned — do not worry, there is nothing in it that can be harmed! Use the manual to help when you are unsure what to do next and if you still feel lost repeat the tutorial, reading the manual as you work through each example, until you succeed. There is a lot

continued on page 11

Competition

A UNIQUE SWEATERBOX WORTH £190 AND EXCLUSIVE TO PMK READERS — TO BE WON IN OUR EASY-TO-ENTER COMPETITION

Profitable Machine Knitting is delighted to be able to offer a unique Sweaterbox to be won in another of our easy and popular competitions.

The Sweaterbox crafted in pine is the brainchild of Mr W J Thomas of Essex, and this is the first time it has been offered. Until now most storage has been offered as drawers or shelves or hanging rails with disregard for the fact that while many people have one or two suits or dresses, they may own a vastly greater number of sweaters or T-shirts.

Ideal for both storing or display to customers, the Sweaterbox solves all problems. It stores sweaters beautifully and displays them for selection. They are held firmly in position and the Sweaterbox folds them perfectly.

The basic principle is simple but effective. If all sweaters are folded to an exact size they will fit perfectly into a storage chest and be positively retained by two side pieces. Any selected sweater can be slid out and the others will remain in position. Because so many can be stored in one stack they take up less space than in drawers. The mechanism for folding could not be easier: it is operated by a foot pedal. The Sweaterbox can be built in any style, into a wall-length unit or marketed in flat pack.

RULES

All you have to do is to answer one simple question! Just select which number of sweaters on average the Sweaterbox will hold — 10, 15 or 20.

Write your answer on a postcard, add your name, address and telephone number and send your entry to 'Sweaterbox Competition', Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive not later than December 31st 1991.

The prize will be awarded to the sender of the first correct entry drawn after the closing date.

The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Litharne and Sweaterbox Company.

The prize must be accepted as offered. There will be no alternative cash or otherwise, and no correspondence will be entered into.

Entries arriving after the closing date or not complying with the rules will be disqualified.

The prize winner will be notified and the result published in a future issue of *Profitable Machine Knitting*.

The Sweaterbox will shortly be launched in the USA and France also, where it has already caused quite a sensation! As a special offer to *PMK* readers, The Sweaterbox Company will supply this product at a reduced cost of £160 plus £12 delivery — this offer is valid for one month. (Contact The Sweaterbox Company at 'Turners', 5 The Street, Rayne, Braintree, Essex CM7 8RH, telephone 0376 24917).

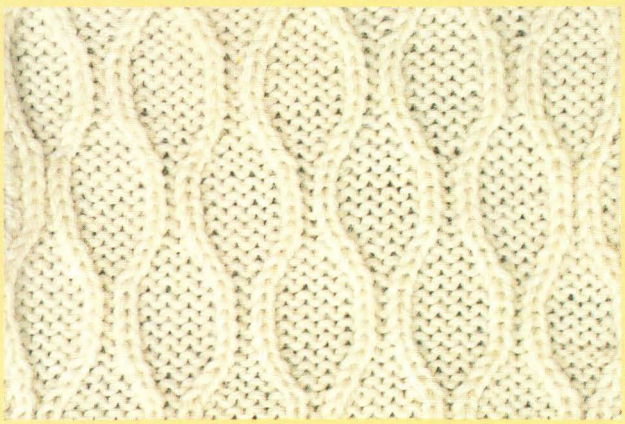
Design ideas for a basic knitting machine

Even the most basic knitting machine can produce top quality, exclusive garments... all it takes is time and patience... ELAINE CATER shows you how

This month I would like to explore a few more aspects of hand tooling: the garter stitch, weaving, and applying beads. Be warned, these techniques are more time consuming than straightforward knitting, but with practice you will speed up.

If you have ever dropped a stitch and then tried to latch it up on the side facing you, the resultant stitch would be a knit stitch. This is the basis of the **garter stitch.** The stitch formation is turned around so that one or a group of stitches become purl stitches on the knit side of the garment. Sample 1 shows how effective one row of purl stitches (garter stitches) can look when used in a stripe pattern. You can either turn the work using a garter bar or knit one row in the contrast yarn and then release each stitch and knit it from the side facing you. Sample 2 shows how this technique can be used with the purl side as the right side and the embossed design done in knit stitches. In Sample 3, blocks of cables were outlined by two purl stitches on each side and two rows of purl stitches below and above each cable.

Sample 1



Sample 2

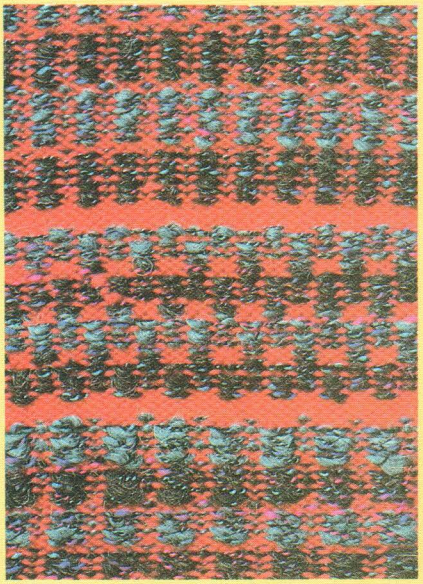
Sample 3

Weaving incorporates a second yarn into the knitted fabric without actually knitting that yarn. The purl side (the side facing the knitter) becomes the right side of the work. Needles are selected, either manually with simple machines or with a punchcard for automatic machines, and the weaving yarn is wrapped over and under these needles to produce the pattern. Usually the weaving yarn is thicker than the background yarn. Try double knit yarn, two ends of 4 ply or fussy chunky yarns. Start wrapping the yarn from the side nearest the carriage. Leave the ball or cone on the floor near your feet. Make sure that the weaving yarn is near the sinker posts. For machines that knit back from hold position, knit one row. For machines that do not, all the needles must be pushed back to upper working position before knitting the row (if you are not sure about your machine, consult the manual).

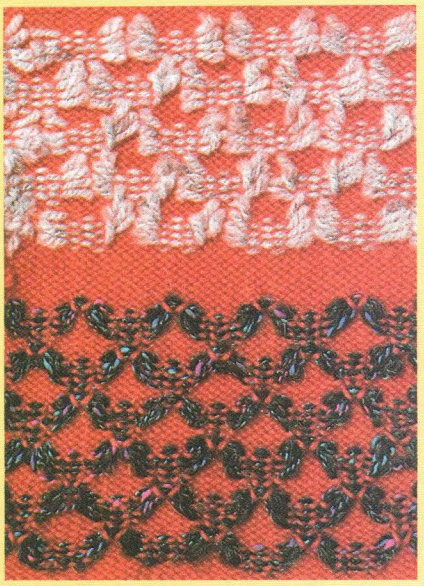
Sample 4 shows how, by varying the needles selected, the pattern will change. The bottom section is worked by wrapping the weaving yarn over two needles and then under one needle. The weaving yarn was changed every sixth row. The middle section was worked by wrapping the yarn over two needles and then under two needles for colour one. The needles selected for colour two were reversed and the colours were changed every four rows. The top section was worked by wrapping yarn over three needles and under one needle with the colours being changed every four rows.

Sample 5 shows how the weaving yarn can be manipulated either while you knit or afterwards. Follow Charts A and B for the basic weaving patterns. Weave for four rows using the needle arrangement in Chart A. Knit one plain row. Pick up the loops between each section of weaving and hang on to needles that are marked with an 'x'. Knit one row. Weave for four rows using the needle arrangement in Chart B. Knit one plain row. Pick up the loops between each section of weaving and hang on to needles that are marked with an 'x'. Knit one row.

The top section of the sample uses the same needle arrangement, but instead of picking up the loops, the floats were cut after the weaving was completed.



Sample 4



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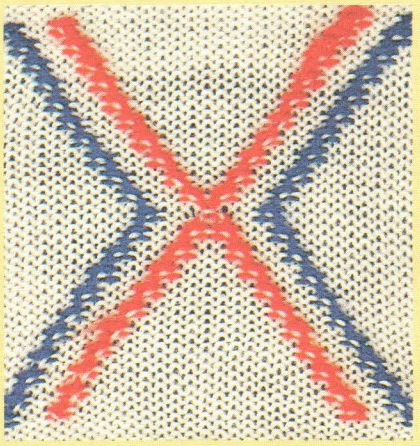
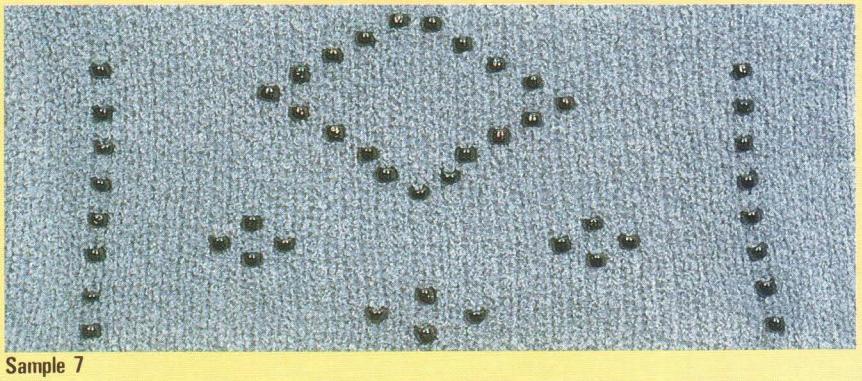
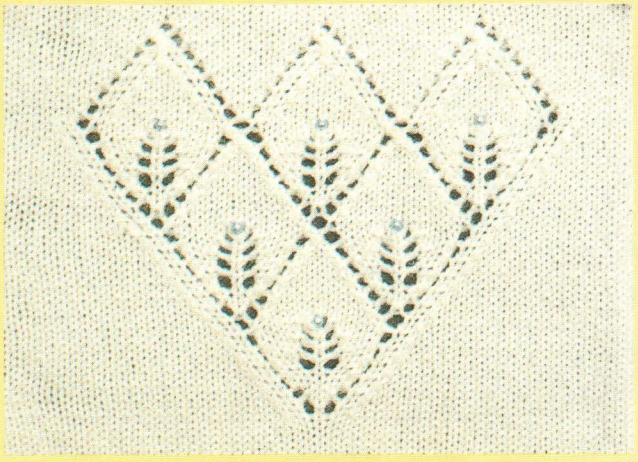


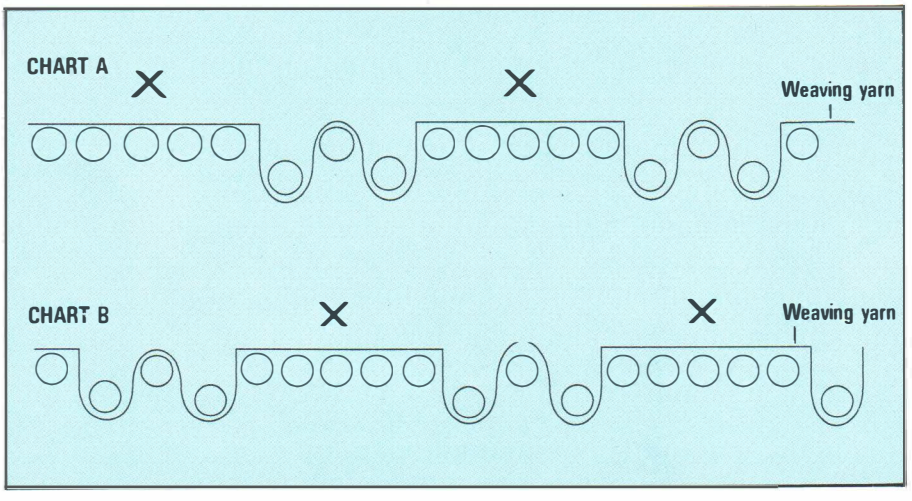
Sample 6



Sample 7



Sample 8



Sample 6 shows vertical weaving or embroidery knitting as it is sometimes called. Each line of weaving requires a separate ball of yarn. Two needles were selected for each section of weaving and the weaving yarn was 'e' wrapped around the needles. Knit two rows of stocking stitch. Move the selected needles in by one needle every two rows and continue to 'e' wrap to form the pattern. Once the centre stitches are reached, move the selected needles out by one needle every alternate row.

Beading has become very popular. To apply beads, you need a beading tool and beads. Place a bead on the beading tool. Select the stitch you want the bead to be placed on to. Using your beading tool, take the stitch off the needle and slide the stitch through the bead. Replace the stitch on the needle. Repeat this process until all beads are on their needles for that row. Knit the row slowly, making sure that the beads are below the sinker post. There are many tools available to help you apply beads to your knitting. I have tried most of them, but the one I use now is my own 'creation'.

It is a ·60mm crochet hook at one end and taped on to the other end is a double-eyed transfer tool. The crochet hook is so fine that it can go through the hole of any bead I have. Once the bead is on the stitch, I turn my tool around and use the transfer tool to rehang the stitch. The main advantage to using my crochet hook tool is that I can use small, lightweight beads for my designs. Sample 7 shows a beaded design using large knit-in beads. It is very striking, but it makes the fabric very heavy. If you used this design as an all-over pattern, it would require quite a number of beads which would add considerably to the cost of the garment. Sample 8 uses fine pearl beads which are available at most haberdashery departments. The design combines hand transferred lace with the pearls and was featured in the May 1991 issue of *Profitable Machine Knitting*.

I hope that some of these ideas will add a little glamour to your holiday knitting.

● **Next time, some surface decoration ideas to liven up plain knitwear.**

The Islands heritage

Knitting has been a traditional industry in the Shetland Islands for more than 500 years

Shetland is world famous as the home of fine quality knitwear. To protect its name and quality, in 1982 Shetland knitwear producers formed the Shetland Knitwear Trades Association — this protects the genuine Shetland knitwear and promotes it worldwide with a trademark which distinguishes it.

The yarns used in the Islands are the very best Shetland — although some cashmere, lambswool and cotton are also knitted. The Islands have their own spinning mill to produce yarn from their native sheep which are unique to this habitat. Shetland sheep grow soft lightweight fleeces to protect them from the harsh climate and the resulting yarn is renowned for its soft light handle.

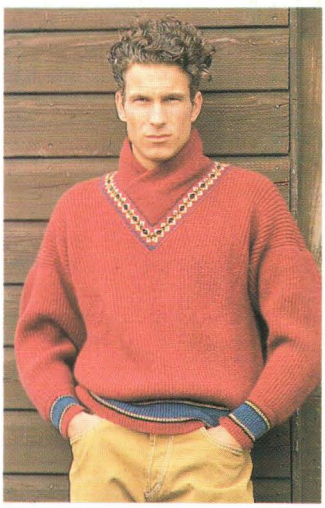


Photo courtesy of Louise Joffre Knitwear, Brettabistee, North Nesting, Shetland

Many garments are still made in the traditional way — knitted in the round without seams — and carefully finished by hand. In addition to hand and hand-framed knitwear, power machine-made knitwear now adds to the diversity of knitwear now available from the Shetland Islands. What was once a craft industry is now an industry fully committed to expanding its markets and continuing to give quality and service to both large and small customers.

Photo courtesy of Shetland Workshop Gallery, Ligg, Fladdabister, Cunningsburgh, Shetland

Some of the Shetland heritage is lost in the mists of time, but there is a great deal of evidence that in the distant past Shetlanders traded their knitwear with sailors from visiting fleets and that this influenced the development of Fair Isle patterns. Whatever the origin, Fair Isle patterns were developed and perfected on the tiny island of Fair Isle, 20 miles south of mainland Shetland. Their patterns were handed down from generation to generation, and added to regularly. Until recently, few were written down; they were memorised and adapted by individual knitters. Knitters also had to spin and dye their own yarn before commercial methods were available — and Fair Isle is known for its vibrant colour combinations obtained from lichens and plants growing on the Island.

Fair Isle knitwear became very popular after the First World War when sweaters were first worn for leisure — and the Prince of Wales gave the industry a great fillip when he wore a Fair Isle sweater at St Andrews in 1921 while playing golf.

Its great heritage and historical background has not prevented the Shetland industry from moving into the 20th century and the members of the SKTA work in their own individual ways, while also attending major trade fairs and taking part in trade missions worldwide.

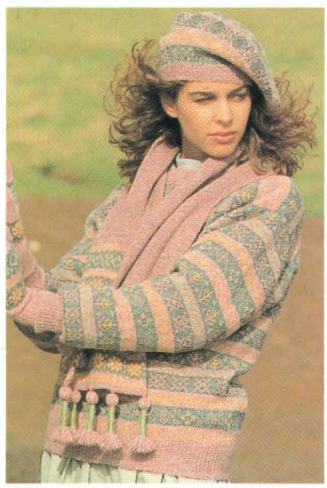


Photo courtesy of Shetland Workshop Gallery, Ligg, Fladdabister, Cunningsburgh, Shetland

TM Adie & Sons is one of the oldest established companies in Shetland. It was founded in 1830 by Thomas Mountford Adie when crofters' families spun wool from their sheep and knitted garments which were bartered in the Adie's shop for butter and flour! The shop developed into a knitwear company, and an Adie sweater was worn by Sir Edmund Hillary when he conquered Everest in 1953 — and this extra light sweater remains a best seller.

Robert Jamieson founded his family knitwear business in the early 1890s and his grandson and great grandson continue the tradition of producing high quality knitwear now available in a lightweight supreme quality yarn.

Photo courtesy of Louise Joffre Knitwear, Brettabistee, North Nesting, Shetland

Louise Joffre's range of knitwear is constantly changing and includes an evening wear collection, a sportswear collection featuring Fisherman's rib and a city collection which offers knitted lambswool suits. Distinctive features of the range are Fair Isle patterning used in a decorative manner and lightly textured patterning.

The famous lacy knits, knitted accessories, all-over designs, textured tartan sweaters and beautifully blended colours are all to be found in the Shetland Islands production.

The Shetland Islands have the achievement of using the best of the past heritage, and using it to create what will doubtless be the further heritage of the 20th century.

The Shetland Islands continue to make a unique contribution to all that is best in British knitwear.

DesignaKnit-Overview *continued from page 6*

to remember and constant referral to the manual WILL help (just like when you learned to machine knit!). The more you use the program the more confident you will become. You will soon realise that any time spent learning this program properly is very little compared to the time it will save you when designing garments for your customers.

I did find one or two aspects of the tutorial irritating, like having to retype a file name even though the correct one was already in the highlighted area and just pressing enter would have sufficed; however, you can press the space bar instead of the requested key. The typing of file names and colour names is extremely slow in the tutorial (which is perfect if you have never used a keyboard before) but the actual program accepts your normal typing speed so do not worry!

DesignaKnit is a lovely program to use and although it does take time to learn all the commands it would certainly be of benefit to anyone earning a living producing original garments. It would also be useful for anyone undertaking the City & Guilds/NWRAC course — producing symmetrical repeating patterns is fascinating and very fast!

It is very good value for money, although it is the most expensive program reviewed to date, it does include both garment shaping and stitch pattern program and is the only program which has such varied printout facilities. A telephone help line is also provided for no extra cost.

DesignaKnit 4 Standard Version costs £110.45, Professional Version is £159.80 and the Brother electronic link is £58.75. Upgrades from Version 3 and from Standard to Professional are available. A demonstration disk costs £10 which is refundable should you purchase the full system. Further details are available from Soft Byte Ltd, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH.

During the next three months we will be taking a closer look at these programs including producing garment shapes, stitch patterns, and using the Professional Version, starting with Standard shaping next month. This will be more of an in depth review of the facilities rather than a tutorial. The programs are too complex to give tutorials in just three articles and the one provided on disk together with the manual are more than adequate for the average user.

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Arranging your first business meeting

This month ROSEMARY SHEATH tells you how to tackle your first business meeting

Businessmen/women are always busy, and the whole of the business world seems to be like a swirl of bubbles in a tea cup — all meeting and joining up and parting, and all at prearranged times!

So do not worry if you are busy at the time he suggests. You suggest a time when you are free and he will check and agree, or suggest another time, and so on until you can agree.

PERSUADING MR SMITH TO SEE YOU

Last month you wrote to Mr Smith introducing your idea of an eye-catching display for his window in the run up to Christmas. He should have read the letter by now, and you mentioned that you will be phoning him to see if he is interested in your ideas.

Have two biros (my biro always runs out if I am nervous! — so I always keep a spare handy), paper and your diary. You are only phoning to arrange an appointment to see him. You have lived with your idea for a long time so you can probably visualise it very clearly. He will have no idea what you mean or how you plan to lay it out so you must show it to him.

WRITE THEM DOWN

Work out the time you have free during the next few days so that if he says that he can see you at 11 o'clock on Tuesday you will know immediately whether you are free.

BRIBE THE CHILDREN

If you have children, ask them to be very quiet or else set them up to play in another room (separately if they are likely to quarrel). My daughter seemed to think of the telephone as a rival, and even though she would play happily when I was reading or knitting, the minute I picked up the phone she would start demanding drinks, toys or begin crying. And my friend's children started quarrelling when she was on the phone and demanded her immediate attention to settle the dispute. It does not sound very businesslike if you are yelling at a three-year-old whilst you are arranging your meeting with Mr Smith.

It also goes without saying that you do not take the children with you when you go to see him.

I know it is difficult, but children and business do not mix well and it is not fair to any of you.

Because I had no family living near, I used to have an arrangement with a friend and we looked after each other's children when the other had an appointment.

As I only had one and she had two (and I would look after both at a time) she was more than grateful. So I was able to arrange my business meetings and phone calls without worry.

DOOR BELLS AND DOGS

If the door bell rings, DO NOT ANSWER IT.

B.S.K.

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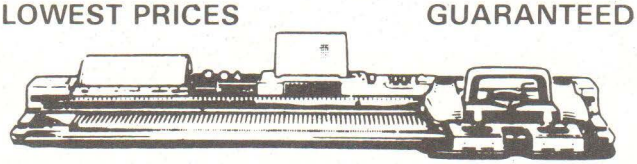

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The milkman will always come back if you owe him something!

And if you are worried that you will miss a delivery you are expecting, then leave a note asking them to leave it in the porch or with a neighbour. You will probably only be on the phone for two minutes, and you can take it down when you have finished the call.

And if you have a dog which barks and runs up and down the stairs to attract your attention every time it hears a sound, shut it in the kitchen.

So after you have banished various members of your family to separate rooms and put a note on the door you should now feel relaxed enough to make your call.

DO NOT BE NERVOUS

I used to write a little script for myself until I was used to speaking on the phone to people I did not know. Something like this.

You *"May I speak to Mr Smith please."*
Them *"Who is calling."*
You *"I am Angela Jones and I wrote to him and arranged to phone him."*
Them (There could be several replies to this)
a. "He is not in."
b. "He is in a meeting or on the phone."
c. "He read your letter and he is not interested."
d. "I will put you through."
You (your replies could be)
a. "Thank you, can you tell me what is the best time to phone him back?"
b. Same as a
c. "Thank you" and put the phone down.
d. "Good morning, this is Angela Jones, am I speaking to Mr Smith?"
Them *"Yes"*
You *"Mr Smith, I wrote to you about a Christmas display in your window and I wonder if you would be interested in seeing me so I can show you what I have in mind. It would only take about five minutes and it would produce an eye-catching idea for your window display. It would be much better if I could show you sketches rather than tell you over the phone. I am free this afternoon at 2.30 and tomorrow at 11.00. Would either of those times suit you?"*

If he cannot see you at those times you will then have to go through your diary until you can agree a time.

Write it down in your diary and repeat the date and time so there can be no mistake.

Ask him whether he wants you to confirm this appointment in writing. If you have arranged a date soon, you will probably find that he does not need a written confirmation. Your agreement should be enough. If he does want it confirmed your letter could look something like letter 1.

NO DOES NOT MEAN FOR EVER

If you get a 'no' from him personally or through one of his staff I would not just forget it but would write to him confirming that you had been in contact with him. A local business rarely throws an address away, so they will keep you on file and if you write to them in the future they will be able to refer to you.

Use the same headings — with your address and date on the right and his name and address on the left.

Your letter could look something like letter 2.

You have left 'the door open for future contact and thanked him for his time.

In the next article you meet Mr Smith and discuss your ideas.

12, Tuck Street
Woolleytown
Knitshire KN1 2T
Tel 012 3456
2nd October 1991

Mr J Smith (Manager)
Smiths Insurance Co
High Street
Wolleytown
Knitshire KO1 9B

Dear Mr Smith,

I am writing to confirm our appointment on the 7th October at 10.30am when we will be discussing my idea for your Christmas window.
I will bring sketches and samples to show you, please will you have some brochures ready so that we can see best how they can all be displayed.
I look forward to our meeting.

Yours sincerely

Angela Jones (Mrs)

LETTER 1

Dear Mr Smith,

Thank you for considering the window display I suggested in my letter dated 30th September 1991.
I am sorry that we could not arrange anything for this Christmas.
I do have other ideas, so I will contact you in the future if any of my plans seem to fit in with your own insurance business.

Yours truly

Angela Smith (Mrs)

LETTER 2

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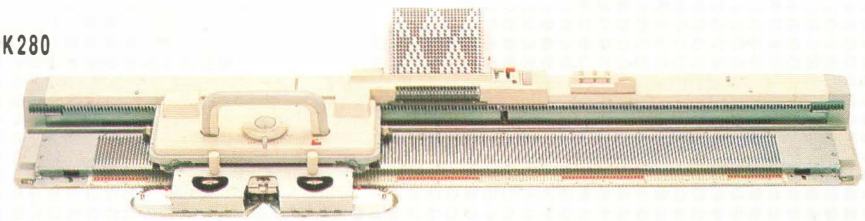

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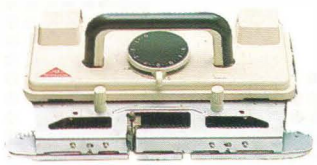

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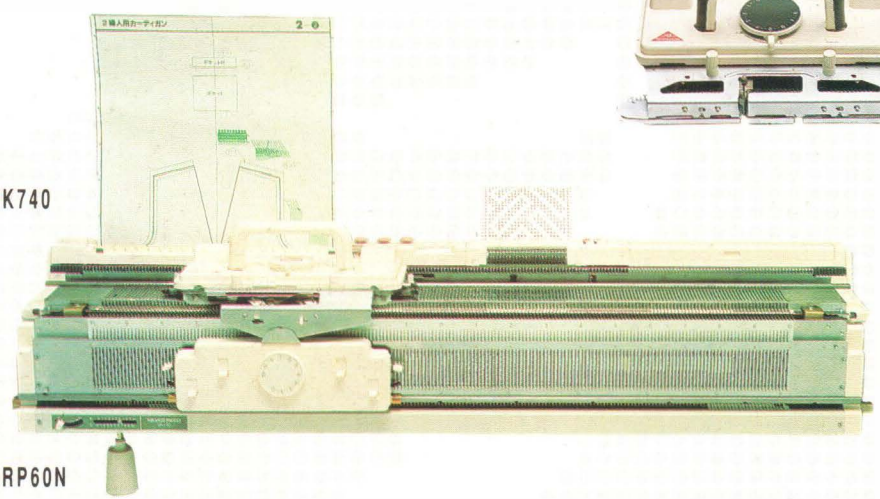

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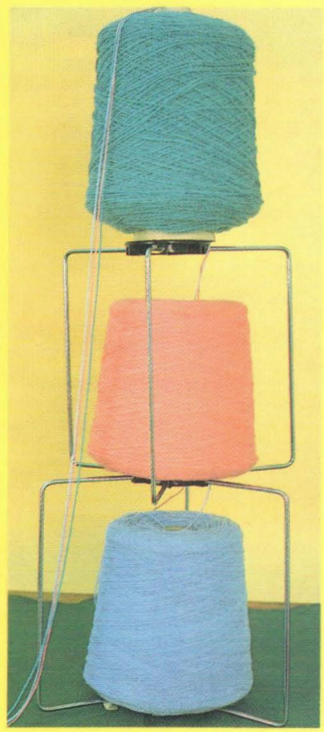
Singer owners always welcome a new issue of the *Singer 9* magazine which is packed with smart garment patterns and lots of helpful features and information. We have chosen to illustrate an elegant jacket and pleated skirt designed by Monica Bywaters — which as the picture suggests looks admirable partnered by a toning print shirt.

All forms of colour blocking are 'high fashion' at the present time. Our threefold illustration shows 'Hawthorn' designed by Sasha Kagan, 'Celtic Jacket' designed by Kim Hargreaves and 'Ardessie' designed by Melanie McAdam — all taken from the latest *Rowan Book 10* of hand knitting designs.

'FREEBIES'

Coming up to Christmas we've included two different and exciting 'Freebies' for you in this issue. We are delighted to offer three Twisting Yarn Stacks, each worth more than £13, and each of these will gently twist and blend up to three cones — ideal for industrial yarns and enabling you to create your own 'chunky' yarns. This is the easy way to achieve a beautiful random effect. To enter our draw, just send a postcard with your name and address to: 'Yarn Stack', Profitable Machine Knitting, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS. (And if you don't win and would like details of the Twisting Yarn Stack contact B. Hague & Co Ltd, 45 Mile End Road, Colwick, Nottingham NG4 2DW (0602 870031).



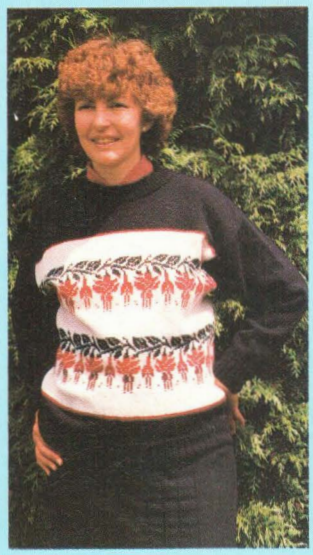
To make festive washing up more pleasant, The Button Lady has given us three rather special tea towels each incorporating the famous Knitter's Song, and costing £3.25 each plus 60p p&p. To win one, send us a postcard with your name and address, marked 'Tea Towel' — to the Litharne address as above. (To buy one contact The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX. Tel: 021-329 3234).

And because we are still in Christmas mood, we have a number of brand new hard-backed knitting books on offer which would be ideal for club libraries – or, of course, individual use. To enter the draw – just send a postcard marked 'Book Draw' to Profitable Machine Knitting, A&J Publicity, 15 Alders Road, Edgware, Middlesex HA8 9QG.

*** Please note the closing date for 'Freebies' and the Book Offer is December 31st 1991.*

Shetland is a 'tradition' — do read our feature on page 10. This Lamba coat involves intricate stitches, different textures and unusual yarns all combined in a technicolour dreamcoat! The coat is in rainbow colours, fits up to size 16 and costs £198.75 from Real Shetland Knitwear Ltd, 31 King Harald Street, Lerwick, Shetland ZE1 0EQ (Tel: 0595 2746).

Despite recent illness, Sue Green has brought out a delightful book of *Country Garden Flowers* which contains some 13 flower patterns — 24 st designs which also includes electronic graphs. Our illustration shows Sue wearing her fuchsia sweater. A kit form for the drop shoulder sweater is currently available and includes pattern, eight colours of pure wool and a designer label to sell at £18 plus £1.50 p&p. The flower book costs £3.50 incl p&p. Details from Nature Knits, 9 Aviary Way, Crawley Down, Sussex RH10 4XR (Tel: 0342 713504).



If you are looking for something 'different' for Christmas what about a very special decorative basket to keep all those 'bits and bobs' in? I met Jo Lynn McGuinness at a very special craft fair where her colourful baskets trimmed with specially stiffened ribbon were on display. For more information you can contact Jo Lynn at 43 West Common, Harpenden, Herts AL5 2JW.

To delight the children, Rupert Bear is now appearing in a book of hand knitting designs published by Hannah (UK) Ltd. The 32 page book contains a full range of sweaters for both children and adults alike in chest sizes 22"—44" — plus a range of Rupert Bear toys. Price £2.50 from shops or £3 by mail order from Hannah (UK) Ltd. PO Box 365, Northall, Dunstable LU6 2YT.

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The Madag Autocolor

Merry Christmas to you all and I hope that the New Year will bring you great success, health and happiness.

Well, it arrived, 'it' being the Autocolor, and I am extremely pleased with it. Firstly, it is available in two forms, one for the people with four colour changers on their machines already and those who only have two colour changers. When ordering please remember to state which you require. Secondly, pricewise they are around £150. I say around, because I know people who have paid less than this and some who have paid more. Also I should say that newly purchased E6000 machines should already be fitted with the new system and will come complete. The Autocolor is very easy to fit. The only difficulty I had was to drop the front bed of the machine because of lack of use, no other reason.

Of all the accessories brought out recently for our machines, I think the Autocolor is the best. It has a very good fitting guide and an excellent instruction book. I have already tried mine with two, three and four colour patterns and never had any snags at all.

I also found that although when I had the other colour changer on, my locks (aided by the M74B motor) inclined to 'crash' into the changer gate, this new one does not. It is a kinder changeover.

It was well worth the wait and I am delighted with it. I am told (though how true it is I do not know) that there may be difficulty still in obtaining an Autocolor, the demand really was exceptional, but stick at it and I am sure you will ultimately get one.

Pat Cook has brought out two more kit patterns, one of a Poppy scene and one of a Cottage scene and both are paired with Braemar wool from Christiana Wools of Leintwardine. You will recall that earlier in the year we had from the same collaboration the Scandinavian sweaters and the two jacket patterns, which were a great success and are still available. A little bird tells me that a skirt book is also coming out and I look forward to that with great interest. It is gratifying to know that the Pat Cook patterns come both for the Duo 5 and 80 as well as the E6000. A lot are written for the E6000 with instructions for the Duo 5/80 as an afterthought.

I do think a lot of pattern writers are losing sight of the fact that there is a vast army of knitters who do NOT own an E6000 and indeed are never likely too. I heard that one 'eminent' writer recently stated, in writing, that there were now more E6000 knitters than Duo 5 or 80! Even if it were true, which it is not, that is no reason for pattern writers neglecting the Duo 5 and 80 knitters, particularly as you can still buy a Duo 80 new.

I have recently finished a ribbed skirt, using Braemar wool, and Hazel has said that (provided I can write the pattern properly — not using the shorthand I usually resort to) she may find a space for it a few editions from now. It is for the Duo 5 and 80 only, although it can also be worked on an E6000. I have also used the In-Ex A-line skirt steaming kit, to give it that nice finish.

I know that some knitters who use Duo machines like the Intarsia method of knitting, that is with the Intarsia carriage. There is a really beautiful Intarsia book on the market the *Machine Knitting News British Wildlife Collection*. It is £3.95 and is available from your newsagent, machine knitting stockist or direct from the publisher Litharne Ltd (the address is on page 3). Of course, you can use this book for designs on any machine but I have it on good authority that it is equally fine on Passap/Pfaff machines.

I was having trouble with yarn running through the mast tension spring the other day and in the course of investigating the fault found that the space behind the tension spring 'cups' was filled with fluff. It was amazing just how much fluff had accumulated. A quick brush out was all that was necessary. I am certain that if left for a long time, this would have caused a problem, so have a look at the tension spring cups on your machine to see that they are free from debris.

I have found that when knitting with more than one colour in bands, you can run into trouble with the yarn pulling too tightly at the yarn change end. I find that some of the Passap/Pfaff weights are a little too heavy and so I have a series of small draw string bags, about 2" x 4", into which I put odd coins or the aluminium pastry blinding pieces. I hang them from the knitting by way of the edge hangers from Japanese machines — those shaped like a figure 7 — and you can adjust as you require. You can also used the claw weights from Japanese machines but sometimes even these are too heavy.

Punches can often develop a phase of refusing to punch out at all. I have two punches and both were smitten by the same bug at the same time. I have a very mechanically minded husband, who firstly turned over the plate through which the punch head goes, but even then it would not work satisfactorily. He found however that a little additional pressure gripping the handle did the trick and now I have two perfect punches. You must be very careful when taking the pincers to the handle. My husband in fact put the handle in the vice in the workshop and gently tightened. It has to be a gentle pressure and not too much.

This is the lot for now. Keep knitting our way.

Merry Christmas.
Andy L.

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DECEMBER SPECIAL

Christmas shopping list

JEAN WISEMAN's round-up of gifts for the machine knitter

Christmas gifts 'present' no problem to knitters — and their families — if I may be forgiven the pun! For beginners and experts alike there's always some item which has long been wanted or will prove helpful. For those new to knitting or for clubs, The *Machine Knitting Tutor* by Angela Gordon is essential reading. It takes you through each stage of learning to machine knit in easily understood lessons. The 256 pages cover everything from the very basics of casting on and off to producing professionally finished knitwear and it costs just £9.45.

Super Tips Plus is the perfect Christmas present for *any* machine knitter. Over 400 useful hints and tips make excellent bedtime reading! The comprehensive index helps you find that vital tip without wasting precious knitting time. Price £7.45.

Both books are clearly illustrated and in popular A5 spiral bound format. Payment by cheque/postal order/Visa/Access to Compact Services, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX Tel: (0929) 551073.

Turner Promotions have a wide choice of gift suggestions which would be much appreciated. High on the list is the popular Bedazzler which is easy to operate and will set rhinestones and studs in a variety of sizes on to any garment turning them into designer creations. It works like a stapler and has interchangeable heads so that you can set studs and stones of different sizes — and you can also order studs and stones by the pack.

The pom-pom maker is another simple but effective idea from Turner's and is the ideal way of trimming shawls and serapes, or children's sweaters. Other great ideas from this firm include an incredibly useful holdall which folds away to pocket size; their great cordless scissors, and a new streamlined steamer/ironer. For information contact Turner Promotions, 30 Genesta Road, Westcliff on Sea, Essex (0702 354618).

For the bright ideas knitters always need, Sylvia Clarke has some great designs. Already recognised as one of our most popular designers at exhibitions throughout the country, Sylvia follows on the great success of the 'Field of Poppies', and 'Exotic Peacock' sweaters with two new collections of designs. The *Land of the Pharaohs* book contains designs taken from the treasures of Ancient Egypt and is represented at exhibitions by the Tutankhamen sweater. The latest collection 'Chinese Designs' contains a stunning Chinese dragon, a Phoenix, Chinese characters and the very beautiful Willow Pattern which is currently ▶

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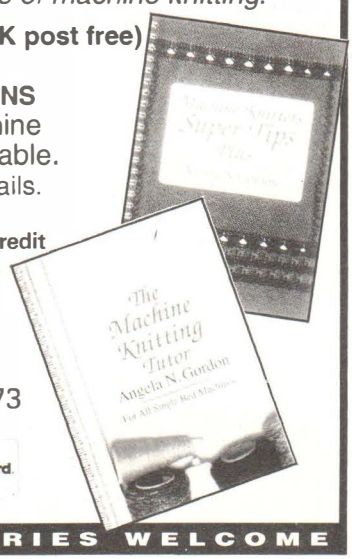

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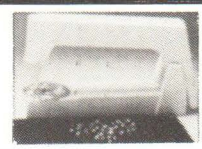

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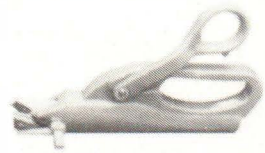

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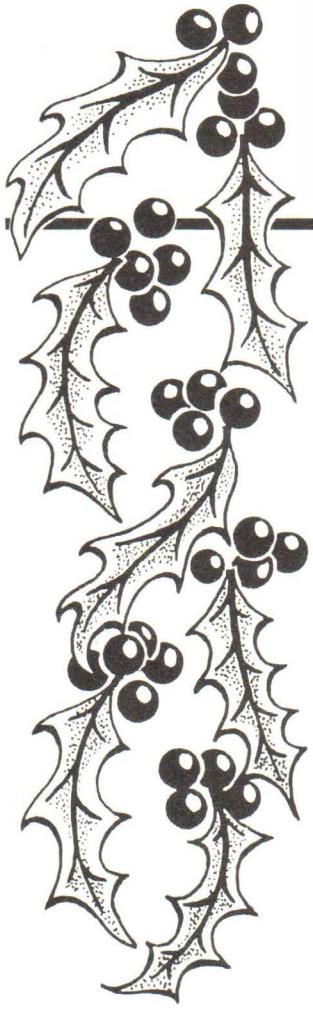

Christmas shopping

being seen and admired at the Knitting and Needlecraft Exhibitions.

All these designs and many more are available from Sylvia by writing to the Old Post Office, Upper Cound, Shrewsbury, Shropshire SY5 6AX (0743 761404).

Anna Stevens is familiar to readers for her books of basic patterns which have helped beginners to knit their first garments and which are also in regular use by experienced knitters. These useful books are available to *PMK* readers as a Christmas Offer by sending for the complete set of three books at just £11 — a saving of £1 but the order must be posted before December 25th 1991. Recently, Anna has published two sets of *Fair Isle Designs for Electronics* and requests have led to her latest publication *Fair Isle Designs for 24 Stitch Machines.* Some 30 super border, motif and all-over designs which are very versatile, plus a garment pattern and plenty of illustrated ideas costs just £4.50. (Contact Anna Stevens, Machine Knitting Designs and Publications, 19 Kirtle Road, Chesham, Bucks HP5 1AD. Tel: 0494 772 136).

Iris Bishop designs are alway a much appreciated gift. Now Iris has an exciting new collection of Fair Isle designs — *Fair Isle Pot Pourri* for 24 stitch punchcard and electronic machines varying from small border patterns to large figurative designs. All the designs are shown in full colour with yarn and colour suggestions, fashion ideas and decorative details. Also new is the *40 Stitch Special* — a comprehensive selection of Iris's unique designs for 40 stitch Passap/Pfaff machine owners — also suitable for electronic machines. Iris has taken some of her most popular designs of animals, flowers, sports, decorative borders etc, and re-created them especially for 40 stitches. Both books are available from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ, priced £4.95 each incl p&p or from local stockists.

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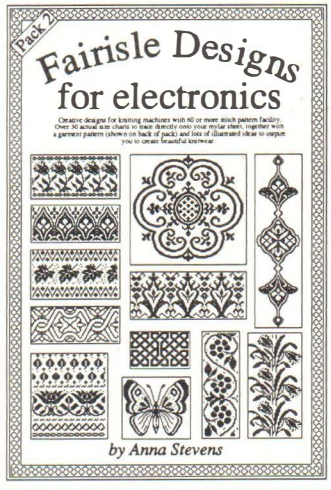

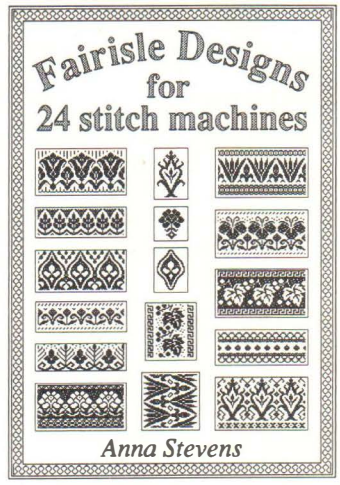

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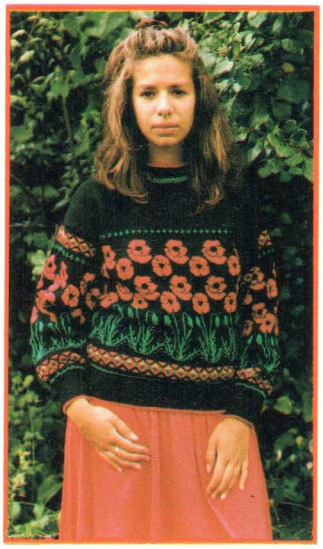

to produce exclusive-looking knitwear for a fraction of boutique prices. Colour is crucial, so Artika colour *Designer Collections* contain detailed colour instructions as well as clear full-sized 24 stitch punchcard or electronic graphs.

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Finally, if you are still looking for that extra present why not send a year's subscription to *PMK* for some lucky knitter?

Happy Christmas!

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A wider view

BY JEAN WISEMAN

Thinking about yarns? Wondering about colours — or looking for inspiration? This time around we are crossing the seasons — taking a look at current knitwear plus a sneak preview of 1992/1993 which we have gleaned from the trade fashion shows in Birmingham, Leicester and London!

Knitwear is happily top of the fashion trends for both day and evening during the coming season. Shapes are simple — the basic shift dress is making a big comeback — oversized jumpers and tunics look refreshingly new when worn with leggings or opaque tights.

Quality yarns are much in evidence and these are heavily ornamented with embroidery, beads, appliqué and gold heraldic motifs which make them equally suitable morning or evening.

Co-ordinates are much in evidence with floral patterned knitwear matched to print skirts. Print fabric is also used to edge sweater necklines or as appliqué — again to pick up the fabric of the partnering skirt. Colour blocking and geometric designs are to be extremely popular and are necessarily interpreted in bright primary colours.

Men's knitwear has taken on a new importance and at the Men's and Boys' Wear Show, formal suits only had their part to play when worn with knitted shirts or cardigan-sweaters.

Photo courtesy of Soft Options

The Menswear Wool Colour Guide for 1991/92 as issued by the IWS is divided into six sections: **Sculpted** — soft stone greys through to graphite and charcoal — essential as ground and foundation colours particularly in combination with blues. **Enamelled** — lustrous petroleum blues returning in strength with powerful brights for accents and knitwear mixing with cooler metallised tones. **Glazed** — crystalline greens to mix with pales and neutrals for marbled and melange effects highlighted with a complementary turquoise green. **Engraved** — rich warm colours from deep burgundy to rusted and brick reds for mixing in sporty separates and knitwear. **Burnished** — colours of heated metals and precious metals combining with oxidised greens especially to develop iridescent and polished effects. **Lacquered** — the importance of marble and mineral tones to cool the warmer colours and for soft tonal mixes with greys and deep metallic blues.

Taking a lead from a wholesale house — Eastex which designs for the 40 plus woman, colours fall into three distinctive palettes: the first epitomises the rich jewel colours with petrel, dark ink, cerise and violet. The second is full of country colours — ruby, claret and fern work together, while the relaxed leisurewear theme has sumptuous colours of jet, claret and antique gold combining for a rich, rococo effect.

Photo courtesy of Outlander

Taking a brief look at spring/summer 1992 — the nautical theme again emerges as one of the strong contestants. The usual stripes are featured with fresh subtlety and nautical emblems and compass points are freely embroidered with gold thread.

As might be expected, cotton is the favoured fibre —

Photo courtesy of Hom

Photo courtesy of Straven

Photo courtesy of John Smedley

Photo courtesy of Cassat

interpreted in outsize chunky sweaters. Natural tones — ecru is the favourite — are decorated with brown wooden beads in flower patterns; large cables are used with openwork effects; and hand trims — especially lace and crochet are set to be extremely popular.

John Smedley have designed their entire spring/summer collection in their own Sea Island cotton and the colour palette takes its inspiration from summer fruits, berries and nuts. Cranberry pink is shown with shades of greengage and blueberry, while softer shades of kiwi green and pawpaw pink are set against the natural tones of almond, cashew and hazelnut. Slim leggings and an oversized 'lounge top' are given a new dimension with 'shadow Intarsia' — a self-coloured design on side and front panels.

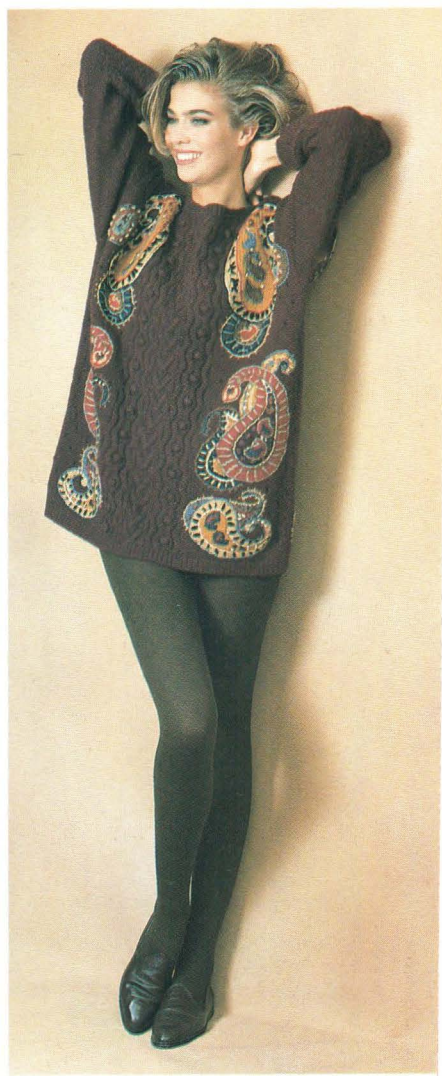
Precious yarns will feature in much knitwear next summer. Bogner, a leading knitwear house, is using pure silk and cashmere/silk mixes for the fine knit garments in misty pastel tones which will form a strong contrast to the chunky cotton knits. Narrow facings, fine ribbing and fully-fashioning are among the details which enliven the simple silhouettes. Black and white themes were a feature of much knitwear at the recent collections. Jacquards and Intarsia work have been enhanced with additional structures, ribbing and embroideries. One firm at the London Show had a beautiful range of 'black and whites' with white crochet flower ornamentation on a black background, or fringes of black and white shiny discs decorating collar and cuffs of a sweater.

Photo courtesy of Empire Stores

Next month we will bring a glimpse of the year ahead with the yarn colours for autumn/winter 1992/93 as revealed at the recent British Yarn Show. Colour sketches of fashion trends for the same season together with the Fabrex colour predictions. We will also give you some pertinent fashion details for spring/summer 1992 as revealed by the 'couture' collections of France, Italy, Germany and the UK at the recent International Collections show in London.

These are trends which no serious knitter will fail to study and include in the New Year knitting programme!

Photo courtesy of Empire Stores



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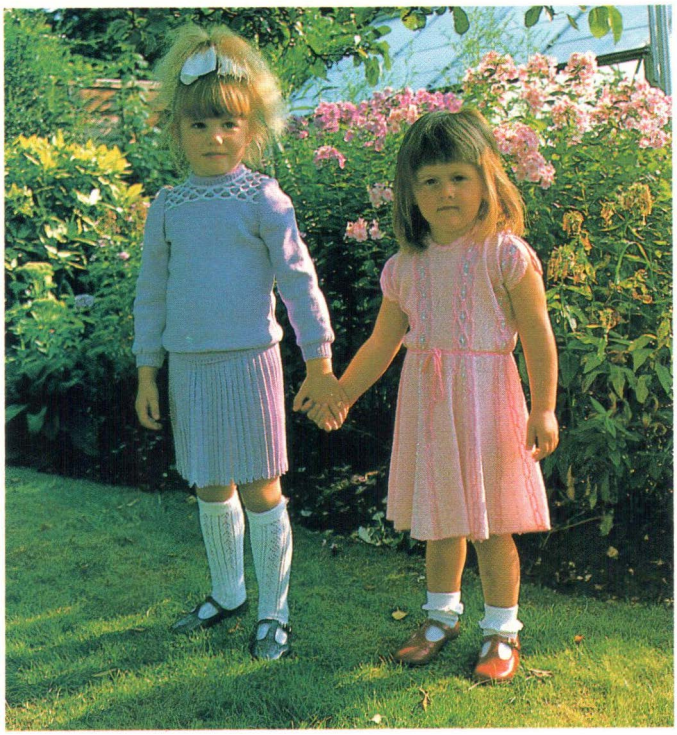
Time for a read



Happy Christmas to all my knitting friends and a very prosperous New Year.

By the time you read this, all your plans for the festive season should be complete and you should have time to read a book or two...

Here goes. You will recall that a little while ago, I told you about the Anne Brown patterns and how much I liked them. It will not take a genius therefore to learn that Anne's new book is an absolute stunner. *Little Posh Frocks* is written with the 2 to 10 year-olds in mind and is on special offer until the end of 1991 for £5.50 from Anne herself at 35 The Links, Whitehill, Bordon, Hants GU35 9HB. From the 1st January 1992 it will cost £6.50.

I found this book tremendous fun. The garments are superb and follow the Posh Frocks theme used for grown ups. There are two piece suits, dresses, a coat, leggings etc. the most delightful collection I have seen for little girls to date. Pleats, ribbons, sparkly bits etc. all go toward making the garments most desirable. Of course, Anne goes into extensive detail on how to knit these garments and how to achieve the very fine end result, and you are told where you can obtain the yarns, braids etc. to make them. I liked the attention to detail, the patterns for petticoats and half petti's attached to the skirts. Little girls do not always have the most perfect of figures and a petti attached to a skirt, rids the skirt of the embarrassing 'ride up' which can occur. The dress patterns I thought, with extended skirts, would do very nicely for bridesmaid or long party dresses.

There are nine patterns in all and I liked every one of them. I recommend this to all mums, grandmums and aunties. It's too good to miss.

My next pattern book is from City Modules Ltd, 244 Shrub End Road, Colchester, Essex CO3 4SX. *Look – No Hands* is a collection of patterns for the garter carriage written by Teresa Schiff and I gather is the first of a number of publications which will be available this month, or in the New Year. There are ten patterns in all, mainly knitted in Rowan DK yarn. All the patterns for punchcards and mylar sheets are given and the patterns are for, what I term,

the classical end of the market. In other words, whenever you knit them they will not date. It is a long time since I had a garter carriage but I am seriously thinking of getting one again, as this pattern book will inspire the faint-hearted.

There are patterns for both men, ladies and children. Of course you can interchange the patterns. I thought this book very well constructed and since it is priced at about £3.95, within anybody's price range. The instructions are very clear and concise and the size range goes up to 44" in the main. Although the patterns are knitted for the book in Rowan yarns, you can of course, use any yarn which will achieve the right tension.

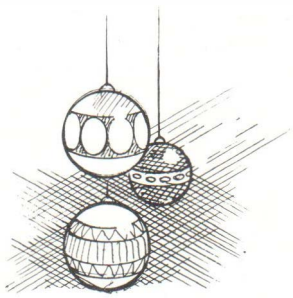
Another book for babies and toddlers comes from Mellors Munro, knitted in Bramwell yarns and called *Scallywags*, covering ages 0-2 years.

This is available from Bramwell and Mellors Munro stockists and is priced at £3. 85. One very useful article I think is the baby nest or footmuff, ideal for using up those odd ends of yarn and for use in the buggy on a chilly day. Lined with the better parts of a redundant duvet, it would be very snug and light.

I have received No. 5 of the *Learn to Machine Knit with the Ribber,* written by my friend Carol Chambers, available from your good stockist, newsagent or direct from the publisher Litharne Ltd (address on page 3). The whole series so far has been very well produced and has given endless support to the people having difficulty with ribbing attachments and colour changers etc. Double Jacquard is the main subject in No. 5 and there are very good instructions on how to master two and three colour patterns. There are a host of patterns with instructions in this book and all the punchcard and mylar patterns are included. For people with Toyota machines, there is a child's sweater on the simulknit. Priced as usual at £3.95, a worthy addition to your own library.

There is a book on the market entitled *Make Money at Home.* It is in paperback and is priced at £5.99. Published by Foulsham in their *Know How Series,* it is written by Gordon Wells and available from your book shop. If you have difficulty in getting it, its number is ISBN 0-572-01667-0. Now this is not a machine knitting book, it is subtitled a *Mini Business Handbook* and goes into the pros and cons of home business, the pitfalls, what to do and what not to do and gives a series of examples of people who have entered the home business arena, and how they fared. I found it fascinating and I learned quite a lot from it. It may be of assistance to have this in your Club Library. As I say, it is not about machine knitting, but mini business, and I imagine would interest quite a number of people who are wavering on the 'should I — shan't I' stance.

Here's to the next time, happy reading.
Andy L.



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PMK are delighted to offer readers a very special Christmas 'freebie'.

Christmas shopping will never be the same again after a visit to London's biggest craft event — featuring over 300 very varied exhibitors (together with a number of knitting companies).

The big event is the **Christmas Craft Fair** at Alexandra Palace on November 30th-December 1st 1991— from 10.30am to 5.30pm each day. Thousands of items will be on sale which are unavailable in any High Street — and we have six pairs of tickets to give away!

Send a postcard with your name and address, marked **'Christmas Craft Fair'** to **A & J Publicity, 15 Alders Road, Edgware, Middlesex HA8 9QG.**

Tickets will be sent to the senders of the first six requests received — so send off your card ***TODAY!***

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The Card Reader

GRACE HAYWARD turns her attention to Enlarging, Positioning and the Outline facility

My pattern this month takes pattern 1149 from the Electronic 6000 *Pattern Book,* and turns it from a two-colour to a three-colour design. If you are new to the machine this may be an easy way to introduce yourself to the Reader in easy stages. All the information you require is in the illustration of the design on page 140 in the *Pattern Book*. We are going to lift the diagonal from the design and reproduce it on a card to enter into the Reader as Colour 3.

The figures at the top of the design tell you how large the pattern area is. In this case it is 20 sts wide and 22 squares high. To interpret the squares into rows you need to know which Stitch Tech you are going to use, and as this is not necessary in order to prepare the section of the design for the Reader, we can turn our attention to ROWS later on.

The teacher in me requires me to give you the following advice. Sit at a firm table, in good light, with plenty of free space around you. Have your pens, rulers and Tipp-Ex paper close by. I know this advice seems basic and obvious, but you would be surprised at the number of new knitters who try to manage on a tray on their knees, or at the machine bending sideways over a few clear inches of firm surface. Perhaps they are lucky and don't make mistakes, but for the majority of us, accuracy and the pressure of the pen when we ink the card is all important.

Take a new card and count 22 squares from the bottom of the far left column, and ink these squares. Now ink one more square, making 23 in all. Do the same on the right hand column.

Having marked the height of the design you are now ready to fill in the squares used for the diagonal cross. If you turn to the pattern of the sweater on page 51 you will notice I have added one more square at the four points of the diagonal for this particular design. This is perfectly alright because the alteration comes within the dimensions of the printed pattern which is stored in the machine.

Mark the pattern width by inking square 20 in line with the top of the left and right columns, as shown in the pattern.

Now you will see from the program for the sweater pattern that this diagonal becomes the third colour and is placed on top of the stored pattern via the Reader, and therefore covers the original diagonal shape. A very clever machine indeed!

Returning to the subject of rows, 22 squares high would interpret into 88 rows for a two colour design, ie 2 rows of each colour = 4 rows per square, 22 x 4 = 88 rows.
3 colour design = 2 rows of each colour = 6 rows per square, 22 x 6 = 132 rows.
4 colour design = 2 rows of each colour = 8 rows per square, 22 x 8 = 176 rows.
These rows indicate one complete repeat of the pattern.

This month I thought we would give our attention to enlarging and positioning, and outline, that is, smoothing out the obvious steps that appear in any pattern that has been enlarged. OUTLINE is a wonderful facility but it can only be applied to a shape or design that has been equally enlarged in height and width.

We will take as our example the horse on page 144, pattern 1168. It is 22 sts wide and 20 squares high. A two-colour Fair Isle Stitch Tech would therefore need 80 rows for one repeat without enlarging, and 160 rows if we enlarged by 2. All this information is very necessary when you are considering the size of the garment, and where you are going to place the horse. For my sample I used a 2/14 brushed acrylic yarn, and Tech 188 (FX←/LX). The garment chest measured 27 inches and its overall length was 16 in (3-4 years approximately). BACK and FRONT ALIKE I used Ns 38/37 on FB, and 45 rows 1x1 rib as a double hem for wear and tear. I then programmed the machine as follows:

Program		ENT	
Erase		ENT	
Cast On	1	ENT	
All St Patt	NO		
St Patt 'A'	1168		
Alter	NO		
Knit Tech	188	ENT	
Enl/Position		ENT	
CM?	NO		
↑ R 80	NO		(Normal height of design)
↑ x 1	2	ENT	(Enlarging to double the size) R 160
↑ R 160		ENT	(Height of design now 160 rows)
←→st 22	NO		(Normal width of design)
←→x 1	2	ENT	(Enlarging to double the width)
←→st 44		ENT	(Width of design now 44 sts)
OUTLINE	NO		(You do not wish to leave outline as it is. You wish to smooth it)
Position		ENT	
Patt Aft R 0	NO		(You do not wish to knit the horse now)
Patt Aft R 0	40	ENT	(You wish to knit 40 plain rows first)
Patt Aft R 40		ENT	(Confirming)
To R/L 0		ENT	(The horse will be centred)
↑ Rep R 0	NO		
↑ Rep R -		ENT	(Pattern not rep. vertically)
←→ Rep Sts 0	NO		
←→ Rep Sts —		ENT	(Pattern not rep. horizontally)
Test	NO		
All St Patt		ENT	
Form	NO		
LND —90	38—	ENT	
RND+90	38	ENT	
Start Cast On		ENT	
Start Pos		ENT	(Lock at first N channel far right)
Cast On	ABC		
Pattern 'A'		ENT	

You are now ready to knit Fair Isle with a Fisherman's Rib Stitch on the BB (FX ← /LX) page 158 of the Manual. Arrange pushers on BB as shown.
NOTE: The answer to OUTLINE--NO is rather confusing when you wish to outline. You might feel you want to say YES--ie ENT, but NO is the correct response when you wish to smooth the outline.

SAMPLE SWEATER:
SS 4½. Knit in pattern to RC300.
You will notice that the first 40 rows are plain fabric with Colour 2 knitting only along the BB. The horse is then selected.

To help you to finish your sample, my sleeves measured 12 in, drop shoulder. I used Ns 26/25 FB for a double hem 1x1 rib as body.

I programmed 188 as Patt 'B' for the sleeves (plain fabric) and then I striped the sleeves 8 rows Col 1, 4 rows Col 2, increasing every 16th row 10 times. RC160. Cont with Col 1 to RC 188 or lengthen if required.

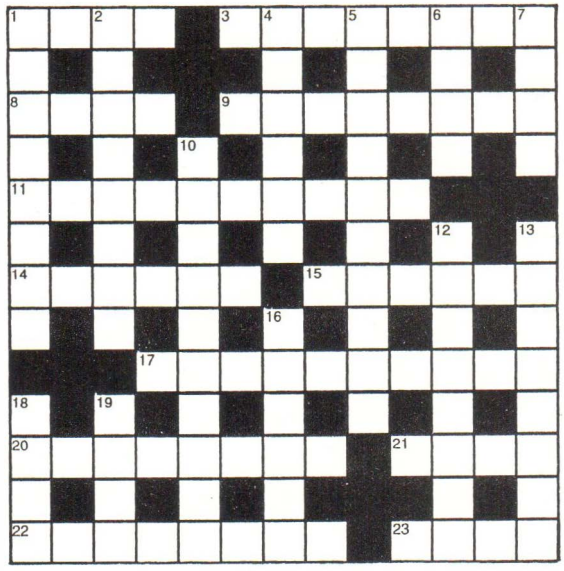
CUT AND SEW NECK
Back neck width 6in. Depth 1¼in. Front neck depth 3½in.

NECKBAND
Ns 60/59 FB. Self turned neck, double fabric.
20 rows SS 3¼. Tubular finish SS 5½.

I hope this brief information will help you to finish your sample and at the same time create a useful garment. It is not meant to be a proper pattern, only guidance. Space does not permit, but I know you understand.

I have so little time for family knitting that I have set up my garter carriage on an old Jones/Brother 881 that I haven't used in years, and I have it chugging away, knitting my three granddaughters cream cardigans for Christmas, unattended and going great guns. I use my overlocker to shape the armholes and sleeve caps. As long as I get the weighting and the stitch size right for the yarn (I am using 4 ply wool/acrylic) I have no problems. WONDERFUL! I shall be ready for Christmas yet.

Just to keep you ticking over



ACROSS

1. Sounds like a vertical pudding (4)
3. Spirits; looks as if the fibre passes on! (8)
8. There is a Christmas one, and it appears twice daily on the shore (4)
9. Common backdrop to Christmas scenes (8)
11. Unable to jump or fly because both under a new management (10)
14. Condition for despair (2,4)
15. Needle product (6)
17. 'E caps teeth and leads the way (3,3,4)
20. Pale reds halted convalescence (8)
21. To join together is a chore (4)
22. Former BR employee despatches abroad (8)
23. Lively (4)

DOWN

1. Trap tens in the designs (8)
2,18 Look here if your presents aren't in your stocking (5,3,4)
4. Marl produced by running two colours together; no dram involved! (6)
5. Periodically (3,3,4)
6. I went to Persia in a hurry (4)
7. Tar, chemical, last in another way (4)
10. Napoleonic description of English nation; hopper seeks a new description (10)
12. Pressing, cooking method (8)
13. Farmer's best friend? (8)
16. Greek goddess (6)
18. See 2 down (4)
19. Cover pocket — don't get too excited (4)

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS

An excellent item to add to your Christmas present list is the ***Knitting Machine Maintenance Video*** by *Peter Free*.

An easy to follow practical guide to maintaining your knitting machine and avoiding any costly repairs. Ideal both for individual use and also very useful in classes and club meetings. The cost is just **£14** and this includes £1.50 VAT and p&p. Send to Litharne Ltd. P.O. Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.

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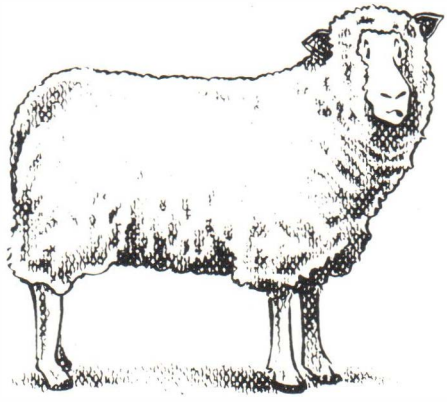

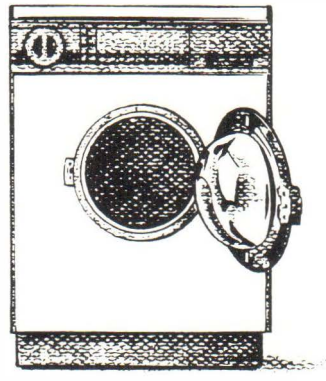

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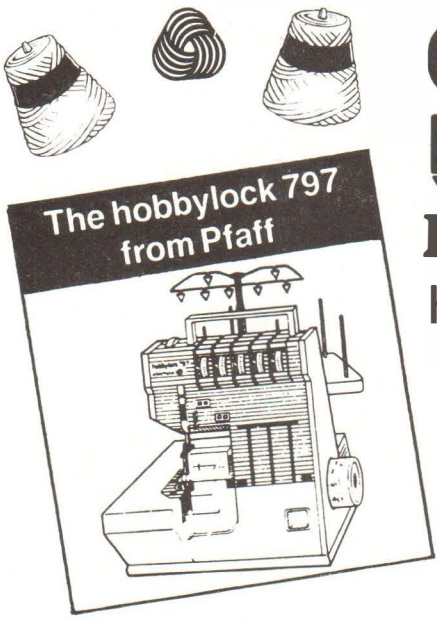

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brother
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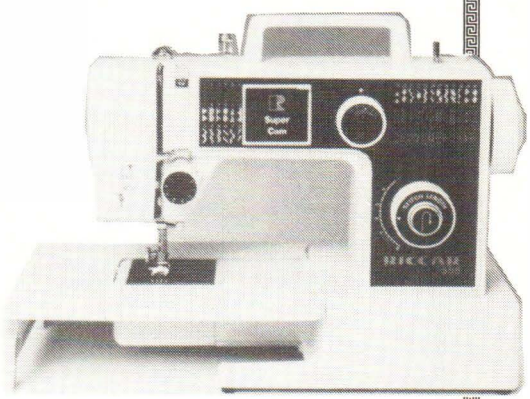

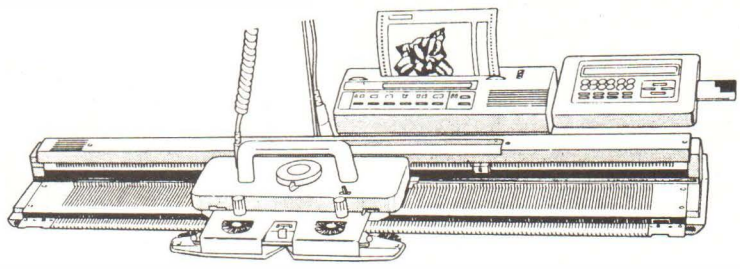

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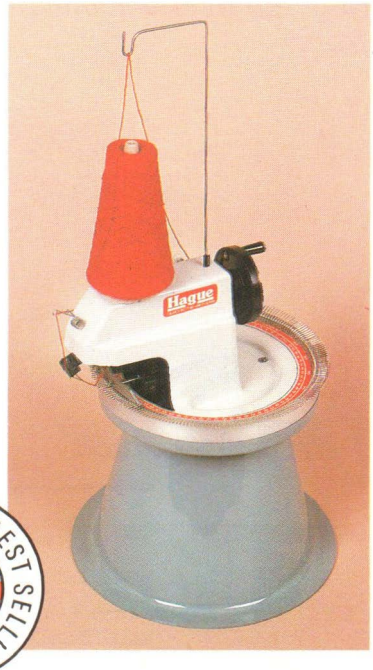

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The snowmen

Let your imagination run riot inspired by this special Christmas design from ROSALIE DAVIS

Following my 'Winter Windows' design has been something of a hard task, but hopefully my 'Snowmen' will be a close runner-up! Hazel asked for something 'nice and Christmassey' for December this year, so I do hope you will like my interpretation of this request.

As well as designing something very wintry and seasonal, I wanted this sweater to have lots of scope for variations and adaptations, so you will be able to let your imagination run riot and add as little or as much extra detail as you wish.

The original garment was made on an electronic machine and, therefore, incorporates the more detailed border pattern of houses, trees and churches. However, the remainder of the design can be made on a 24 stitch machine as the holly border and the larger snowman with the little girl looking at it are both 24 stitches wide, and both the smaller snowmen are less than 24 stitches wide.

Although there will be less detail, I have included a 24 stitch repeat pattern for the houses and trees border so that those of you with 24 stitch machines can also make a 'Snowmen' sweater — apart from this border the remainder of the design will be the same as the original garment. Follow the instructions exactly as given, using the 24 stitch versions of Fair Isles 2 (houses and trees) and 3 (snowflakes).

I received so many requests to produce a 24 stitch version of the 'Winter Windows' design (which is available in my 24 stitch book of designs No 3, in case you may be interested, which costs £2.75 plus 40p p&p direct from myself, Rosalie Davis, 'St Valentine's, 165 Upper Fant Road, Maidstone, Kent ME16 8BT), that I thought I had better include a 24 stitch version of my 'Snowmen' with the original pattern!

If preferred, the sweater could be knitted in the original colours of black background with green holly leaves and white contrast elsewhere, with no other additions or embellishments at all, other than sewing on the satin Snowman motif to the front. This will still give a very attractive and seasonal garment but take less time to produce the finished garment. This may be more viable for you, depending on your particular market.

However, the more unusual a garment and the more interesting features it has, the more likely it is to be desirable and, therefore, saleable. Sometimes a few beads is all that is needed to 'lift' a garment into the designer class as far as customers are concerned, and well worth the time, effort and small cost involved.

The 'Snowmen' sweater incorporates knitting-in beads with the holly border for the red berries, but if preferred these could be added on completion of the knitting in the form of sewn on red beads, embroidered French knots, or, indeed, omitted altogether. Knitting with beads is quite simple (as with all things) once you know how! If you follow the instructions carefully, you should have no trouble, but do practice on a piece of waste knitting first if this is your first attempt. Special hooks for this beading are usually available from machine knitting shops, but should you have any difficulty, please send me an SAE and I will advise you of stockists. Read Elaine Cater's article on page 8.

The knitting-in beads could be added to the holly border in different positions to those on the original garment, which have been incorporated at regular intervals. The beads could be added at random by placing on any needles that are in working position for the next row, preferably with another needle in working position on either side, for ease of knitting. If the needle with the bead is placed slightly forward of working position, this will also aid smooth knitting of that particular stitch.

The original sweater has been decorated with embroidery in the form of Swiss darning and some simple straight stitches. As the design incorporates the satin snowman on the front, this would have left a large gap on the back (although you could, of course, add a satin snowman to the back as well as the front for a really special sweater if you wished).

In order to keep the design balanced, the back needed something extra to fill this large black area. To keep time involved down to a minimum, a path depicted by straight stitches was the ideal solution. you could if you preferred, add another knitted snowman in this position instead, but the path makes a more interesting 'scene'. The front also has a path embroidered with straight stitches in a different position to the one on the back, again, adding an extra dimension to the overall winter scene. You could add more paths if you wished, but don't get too carried away!

Sequins have been sewn at random on some of the snowflakes on the front of the sweater, but you could add more sequins to the back and sleeves if you wished — time needs to be taken into account here more than cost as sequins are very inexpensive and a little packet would be more than enough.

The best method of attaching sequins to knitwear or fabrics is by means of adding a little crystal bead to anchor the sequins in position. In this way, there are no threads visible on the sequins at all. Fasten the end of your thread to the wrong side of the garment, bring the needle and thread to the right side and up through the centre hole in the sequin, then through the centre of the crystal bead, back down through the centre hole in the sequin, through to the wrong side of the garment, then fasten off the thread. If sewing on several sequins, fasten off each one on

continued on page 35

the wrong side with a couple of stitches before moving to the position of the next one, to prevent them working loose with washing and wearing.

The sleeves could be knitted in the same way as the front and back, with the holly border as on the original garment, but then plain black for the remainder with one or two single motif snowmen. Place the largest of those being used nearest the cuff to keep the impression of distance as on the front and back.

Single Motif 1 (with the little girl) could be placed over the centre 24 stitches above the holly border on both sleeves, with Single Motif 2 on one sleeve and Single Motif 3 on the second sleeve, placed over stitches 13-36 (in the same position on both sleeves, so that when the sweater is sewn up, the second snowman would be towards the front on one sleeve and the back on the other sleeve).

If preferred, the snowmen motifs could be reversed on the sleeves, and for even more interest, A and B facility could be used on electronic machines to give two snowmen standing together facing the same way or looking at each other (reverse either A or B).

The sleeves would need to have an extra six rows knitted above RC136 to achieve the same length as the original sleeves which were knitted in the all-over snowflakes pattern.

The original pattern incorporates positioning of the single motif snowmen for 24 stitch machines, but if you have an electronic machine the snowmen could be placed in virtually any position you wished, either singly or two or three together. However, do plan your overall design in advance rather than place motifs as you think fit as you knit, to keep the complete design balanced.

Fine silver lurex thread has been added to the white yarn for the snowflakes pattern at the top of the front and back, but if preferred the lurex could be added to the white yarn throughout, so that all white parts of the design shimmered with the silver.

A more glamorous garment could be made suitable for evening wear if the white yarn was replaced with a 4 ply silver lurex thread such as Twilley's Goldfingering.

Should you wish to make your sweater with a standard neckband instead of the high band as on the original garment, knit to RC28 instead of RC52. Follow other instructions for the neckband exactly as given.

Although the welts and cuffs have been edged in red, the neckband has been knitted in plain black, as the red would have been out of place above the sky filled with snowflakes. You could, if you wished, knit a white edge to the neckband which would be perfectly suitable. To do this, knit 24 rows in black, 4 rows in white, then 24 rows in black for the original high neck or 12 rows in black, 4 in white, then 12 in black for a standard neckband.

On the original sweater, Swiss darning has been used to add some green (where the snow has slipped!) to some of the trees and red to some of the house roofs. As much or as little can be added as desired, but an easy guide for the Swiss darning is to embroider over the black stitches of the knitted pattern. The same applies to the scarves of the Single Motif 1 snowmen on the front and back. The smallest snowmen could also have their scarves Swiss darned in red or green if preferred.

The holly, houses and snowflakes patterns could all be used with other winter designs, or knitted in alternating pattern bands for an all-over design. The holly could be knitted above the welts and cuffs, then bands of the house Fair Isle pattern, with alternate pattern bands reversed. Alternatively, the houses could be separated by bands of snowflakes of approximately 30 rows each, with or without plain black stripes in between.

The snowmen could be used for repeat patterns as well as for single motifs as on the original sweater. Single Motifs 2 and 3 could be used together, either two of the same motif or one of each. 'Dot' snowflakes as knitted on the original sweater could be used to shorten any long floats (if Motifs 2 and 3 were used together for a repeat pattern, there would be floats across the top of the little snowman's head, for example). Single Motif 1 could be used as a repeat pattern also, as this design covers 24 stitches. There are several possible combinations on electronic machines, of course.

I do hope you will enjoy creating your own version (or even several different versions!) of my 'Snowmen' sweater ready for the winter season. I'm sure Hazel will endorse my reminder that when making articles for sale, you should always give credit to the designer on any labels or associated literature — which you all do already, of course!

Have a really enjoyable and happy Christmas, followed by another peaceful and profitable New Year! See you then with a top designed for those special occasions.

The Snowmen

DESIGNED BY ROSALIE DAVIS

This pattern should really be in all sizes as we are sure that everyone will want one

MACHINES
These instructions are written for 24 stitch or electronic standard gauge machines with ribber. We used a Brother 950i with ribber.

YARN
Forsell Shamal 4 ply.

FIBRE CONTENT
80% Acrylic, 20% Wool.

COLOUR
We used Black (MC), White (A), Hussar (B) and Emerald (C).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.

SIZES
To suit bust 86(91,96,101)cm.
Finished measurement 100 (106,110,116)cm.
Length 66cm.
Sleeve seam 45cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
1 x 400g cone in MC.
1 x 100g cone in A.
Small amount in B and C.
1 x satin appliqué snowman (available from Dept RD/PMK, The Finishing Touch, PO Box 59, Staines, Middlesex TW18 4JP. Price £6.95 each plus 75p p&p).
80 red knitting-in beads.
Silver cup sequins.
Round crystal beads.

MAIN TENSIONS
30 sts and 37.5 rows to 10cm measured over st st (tension dial approx 7=MT).
30 sts and 35.5 rows = 10cm measured over Fair Isle 3 (MT+1).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET
Mark mylar sheet before starting to knit.

TO USE KNITTING-IN BEADS
Remove stitch from needle on to transfer tool. Insert beading hook through hole in centre of bead. Insert beading hook through stitch and remove from transfer tool on to beading hook. Carefully pull stitch down through hole in bead, thus removing bead from transfer hook on to stitch. Keep beading hook inserted through stitch. Pull bead down on stitch leaving room to insert transfer tool through stitch. Return stitch from transfer tool back on to needle. Leave needle slightly forward of WP for ease of knitting on next row.

BACK
Using B, cast on 150(158,166,174) sts for 1x1 rib. K3 tubular rows. Using MC and MT-5, RC000, K to RC40. Trans sts from FB to RB. RC000. Using MT, K to RC7. Set machine for Fair Isle 1. K1 row to select Ns. Place red beads on Ns 1, 25, 49 and 73 to L of centre and Ns 24, 48 and 72 to R of centre. Thread C in feeder 2, push in MC button. MT+1, K to RC11. Place beads on Ns 12, 36, 60 to L of centre and 13, 37 and 61 to R of centre. K to RC14. Place beads on Ns 2, 26, 50 and 74 to L of centre and Ns 23, 47 and 71 to R of centre. K to RC18. Place beads on Ns 3, 27, 51 and 75 to R of centre and Ns 22, 46 and 70 to L of centre. K to RC20. Using MT and MC, K to RC55. Set machine for single motif 1 over Ns 13-36 R of centre, K1 row to select Ns. Thread A in feeder 2, push in MC button, K to RC91. Set machine for single motif 2 over Ns 43-53 (electronic) 37-60 (24 stitch) R of centre. K1 row to select Ns. Thread A in feeder 2, push in MC button. K to RC121. Set machine for single motif 3 over Ns 30-19 (electronic) 36-13 (24 stitch) L of centre. K1 row to select Ns, thread A in feeder 2, push in MC ▶

button K to RC139, set machine for Fair Isle 2. K1 row to select Ns, thread A in feeder 2, push in MC button. MT+1 K to RC173, set machine for Fair Isle 3 (thus knitting last row of Fair Isle 2). K to RC210. Cast off 47(51,55,59) sts each side for shoulders. Run centre 56 sts off on WY.

FRONT

Work as given for back to RC182. Note position in pattern. Place centre 36 sts and sts at left to HP. Set carr for hold. K1 row. Dec 2 sts at beg of next and foll alt rows, 3 times altog. 1 st at beg of alt rows, 4 times. K to RC210. Cast off 47(51,55,59) sts. Return centre 36 sts to UWP. Run off on WY. Return sts at left to WP. Reset machine for correct position in pattern (from row 3 to row 10 of Fair Isle 3 chart). Return RC to 182. Complete as given for right side, reversing shapings and at RC189 reset machine for complete Fair Isle pattern 3 from rows 1-10 of chart.

SLEEVES

Using WY, cast on 96 sts and K a few rows. K1 row with nylon cord. Using MC and MT, K to RC7. Set machine for Fair Isle 1. K1 row to select Ns. MT+1, K holly border *and* place beads as given for back at RC8, 11, 14 and 18. RC20. Using MT and MC, K1 row. Set machine for Fair Isle 3, K1 row to select Ns. Thread A in feeder 2, push in MC button. MT+1, K to RC130. *At the same time,* inc 1 st each end of ev 4th row, 30 times to 156 sts. At RC130 mark centre and cast off.

CUFFS

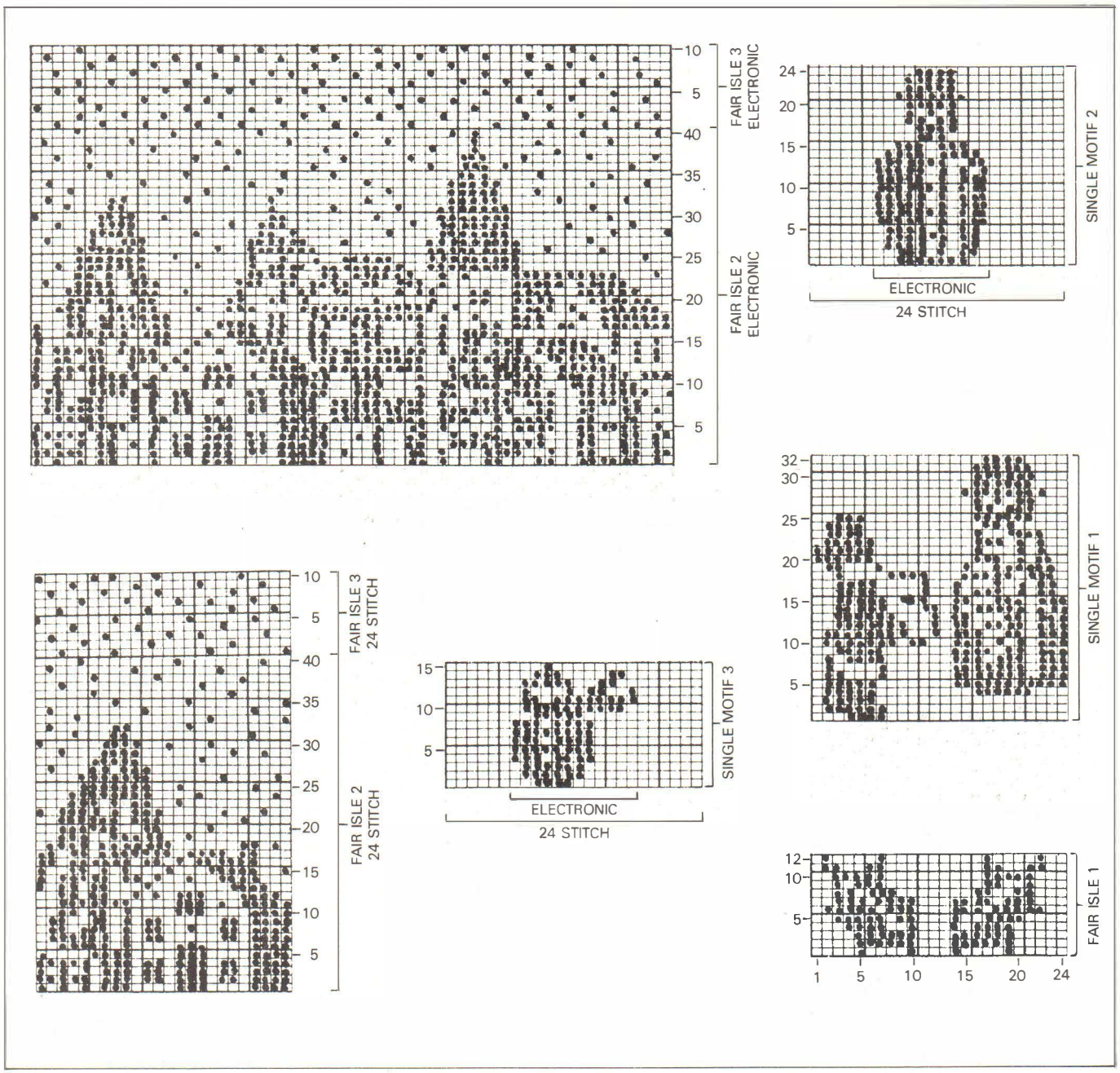
Using B, cast on 78 sts for 1x1 rib. K3 tubular rows. Using MC and MT-5, RC000, K to RC34. Trans sts from FB to RB. Rehang sts from first row of MC from sleeve on to Ns, dec 18 sts evenly across row. K1 row MT and cast off.

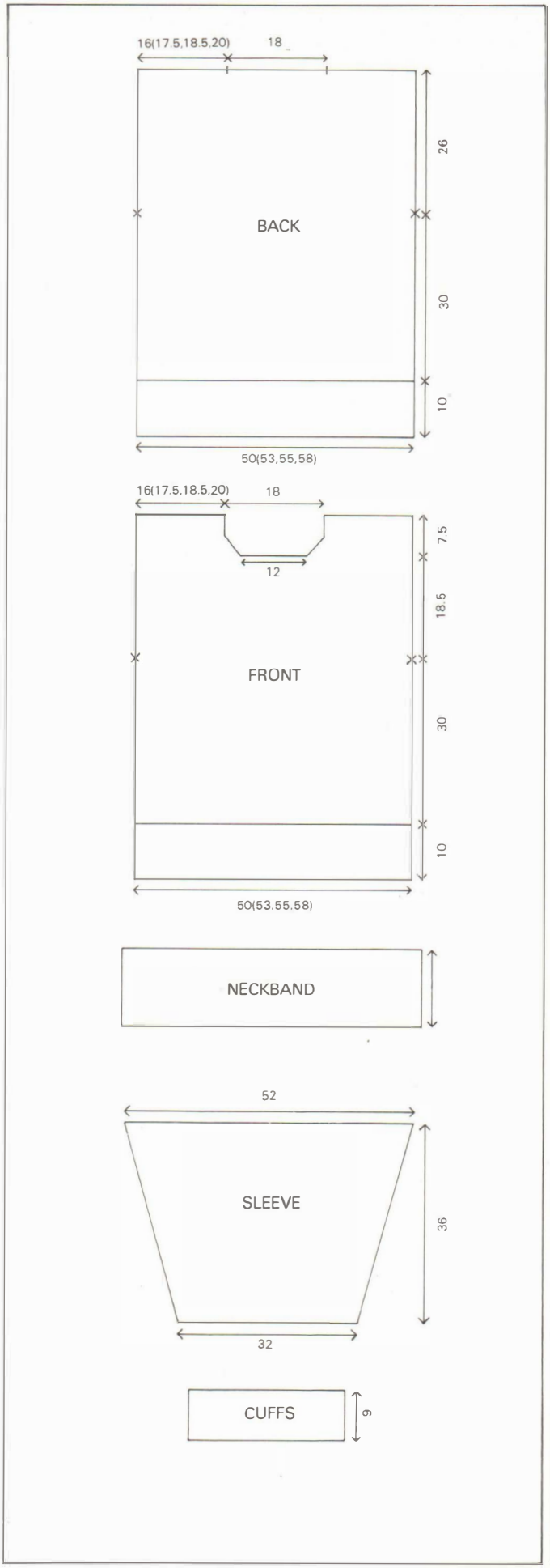
NECKBAND

Join right shoulder seam.
Bring forward 80 Ns either side of centre '0'. Rehang on RB 56 sts from centre back, 34 sts from side of front neck, 36 sts from centre front neck and 34 sts from second side of front neck. 160 sts. K1 row MT. Trans sts for 1x1 rib. RC000. Using MC and MT-3, K to RC16. MT-4, K to RC36. MT-3, K to RC52. Trans sts from FB to RB. Cast off each st manually taking yarn behind gate pegs.

TO MAKE UP

Sew in loose ends from single motif work. Block and press pieces omitting ribbing and avoiding beads. Hand or machine zig-zag stitch satin snowman in position. Sew on silver sequins using the crystal beads to anchor them to the sweater on some of the yoke snowflakes. Embroider emerald on some of the fir trees and red on some of the roofs as illustrated. Using red, embroider snowmen's scarves as illustrated. Using A, embroider paths on back and front as illustrated using straight or stem stitch. Join left shoulder. Join side and sleeve seams. With wrong sides tog join neckband seam, fold in half to right side and neatly backstitch in place close to cast off edge. Final press on seams, avoiding beads and sequins.





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Tartan Sweater

DESIGNED BY HEIDI AMBROSE

Guaranteed to brighten any winter's day, this lovely sweater is one for your best customers

MACHINES
These instructions are written for all standard gauge machines with ribber.

YARN
King Cole Anti-Tickle Wool. Fine Gold Lurex Yarn — optional.

FIBRE CONTENT
100% Wool

COLOUR
We used Anti-Tickle in African Violet (MC), Scarlet (A) and Turquoise (B).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX.

SIZES
To suit bust 81-91(91-98)cm.
Finished measurement 108 (116)cm.
Length 54(58)cm.
Figures in brackets ( ) refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
King Cole Anti-Tickle Wool.
1 x 500g cone in MC, A and B.

MAIN TENSIONS
32 sts and 35 rows to 10cm measured over Fair Isle (tension dial approx 7).
50 rows to 10cm measured over 2x2 rib (tension dial approx MT-3).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
Before starting to knit, prepare pattern and read through instructions fully.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Knit Fair Isle patt as follows:
* **Rows 1-4**: MC in feeder 1, B in feeder 2.
Rows 5-9: MC in feeder 1, A in feeder 2.
Rows 10-11: B in feeder 1.
Rows 12-16: MC in feeder 1, A in feeder 2 *. Rep from * to * throughout.
If using Lurex yarn, thread it up with A and use as one yarn.

BACK
Using MC arrange 174(186) Ns for 2x2 rib, K3 circular rows. RC000. K50 rows, trans sts to RB. RC000 beg Fair Isle patt. K to RC 60(74), placing WY marker each end. Cont to RC 151(165). Cast off centre 58 sts, 58(64) sts each side rem. Note patt row number. CAR. Bring sts on LHS to HP, set machine to hold.

SHAPE BACK NECK
K4 rows. Stop patt. Using MC at MT K1 plain row and cast off. RC 156(170). Return sts on LHS to WP, reset RC and patt row number and repeat for other side.

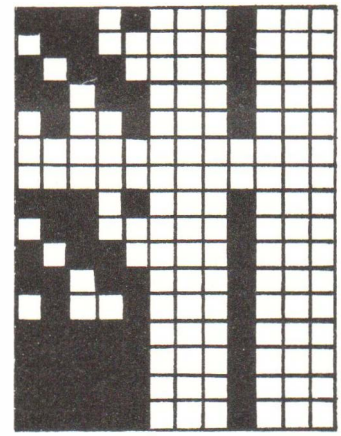
FRONT
K as given for back to RC 126(140). Cast off centre 20 sts, 77(83) sts rem each side. Note patt row number. CAR. Bring sts on LHS to HP. Set machine to hold.

SHAPE FRONT NECK
Dec 1 st at neck edge after each row, 19 times, RC 145(159) and 58(64) sts rem. K to RC 155(169). Stop patt. Using MC K1 plain row as before and cast off. Return sts on LHS to WP, reset RC and patt row number and repeat for other side.

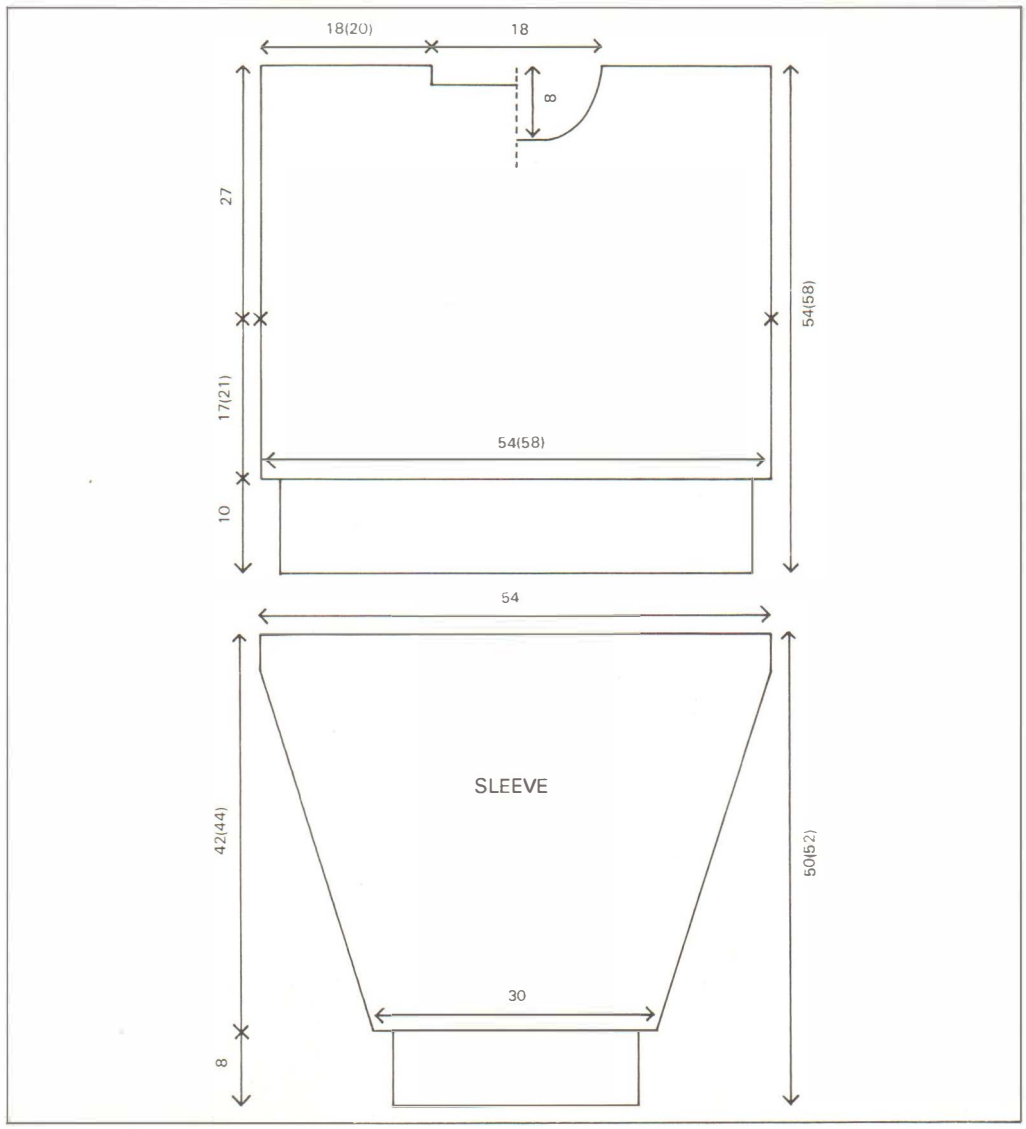
SLEEVES
Using MC arrange 96 Ns for 2x2 rib and K3 circular rows. RC000. K40 rows, trans sts to RB. RC000. Beg Fair Isle patt, K shaping as folls:
Smaller size: Inc 1 st each end after ev 3 rows, 20 times, RC60 136 sts; then after ev 4 rows, 19 times altog RC136 174 sts. K to RC147, stop patt, using MC K1 row and cast off.
Larger size: Inc 1 st each end after ev 3 rows, 12 times, RC36 120 sts; then after ev 4 rows, 27 times altog RC144 174 sts. K to RC153, stop patt. Using MC K1 row and cast off.

NECKBAND
Using MC arrange 156 Ns for 2x2 rib. K3 circular rows. Change to MT-2 on both tension dials. RC000. K70 rows, trans sts to RB. MT K1 row. T10 K1 row. Cast off using latch tool.

TO MAKE UP
Pin out pieces to size and steam carefully. Join shoulder seams. Join centre back of neckband. With right side of neckband facing wrong side of garment backstitch into position along neck edge. Fold neckband over to right side of garment and backstitch down along cast off edge. Set in sleeves between yarn markers. Join side and underarm seams. Mattress st ribs tog. Give final light steam.



REPEAT
12 STITCHES x 16 ROWS



Man's Waistcoat

DESIGNED BY KATHY HAYNES

The inspiration for this pattern came from a thatched roof. Waistcoats are always in demand and this one will be no exception

MACHINES
These instructions are written for Duomatic and E6000 machines.

YARN
Christiana Wools.

FIBRE CONTENT
80% Acrylic, 20% Wool.

COLOUR
We used Sulphur (MC) and Chocolate (A).

STOCKISTS
To obtain this yarn, please write obtaining this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

SIZE
To suit chest 91-97cm.
Finished measurement 106cm.
Length 65cm.

MATERIALS
Braemar (2 strands used throughout).
1 x 500g cone in MC.
1 x 500g cone in A.
4 buttons.

GARMENT WEIGHS
300g.

MAIN TENSION
Electronic 6000 Knit Tech 180.
100 rows and 32 sts = 10cm.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
Instructions for welts, armbands and front bands are for all machines.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
Set Ns from 84 to the left of centre on FB and N 84 to the right of centre and corresponding Ns on RB. Arrange for full needle rib.
Locks N/N, SS 3, K to the left.
Locks CX/CX, SS 4, K3 rows.
Locks CX/CX, SS 5, K20 rows.
Locks N/N. Handle down. SS 5, K1 row. Prepare for two colour slip stitch fabric. Switch on power and electronic box.

Electronic program

Cast on	8	ENT
All St Patt	No	
St Patt 'A'	Reader	ENT
Alter	No	
Knit Tech	180	
Enlarge/Pos	No	
Test	No	
All St Patt		ENT
Form	No	
L:ND —90	—84	
R:ND 90	84	
Start Cast on		ENT
Start Position		ENT
Cast on	ABC	
St Patt 'A'		ENT

Follow instructions on screen.
Using MC, K2 rows. Using A, K2 rows. RC000. SS 4, knit in pattern to RC310.

SHAPE ARMHOLES
Cast off 2 sts at beg of next 14 rows, 1 st at beg of next 12 rows, 1 st each end of ev 4th row, 4 times, 1 st each end of 6th row, once. 118 sts. K in pattern to RC630.

SHAPE SHOULDERS
Cast off 4 sts at beg of next 4 rows and 3 sts at beg of next 16 rows. Cast off rem 54 sts.

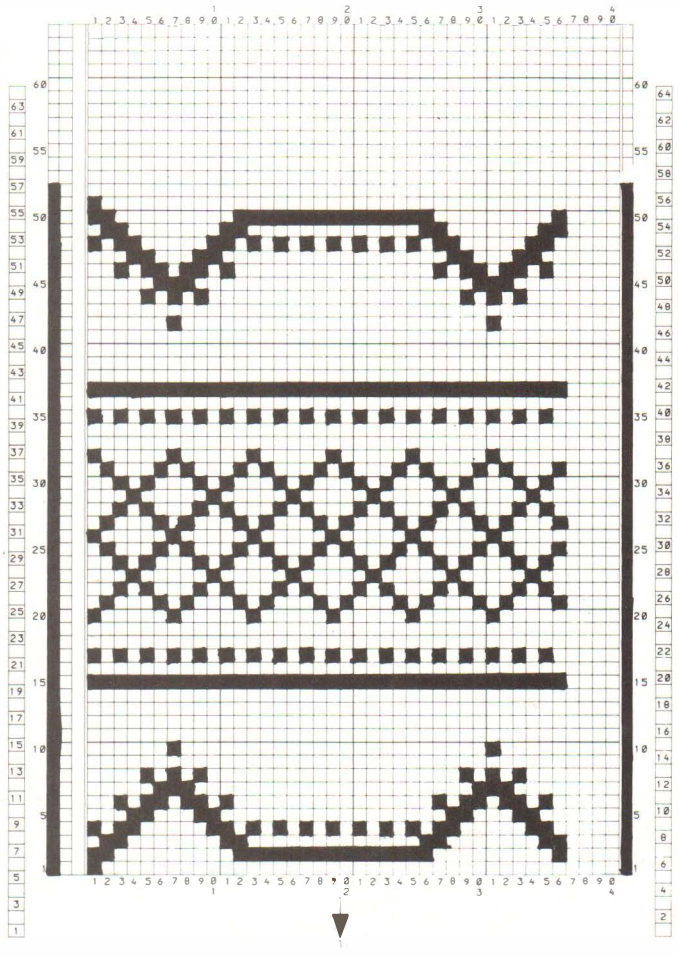
FRONT
(REVERSE SECOND FRONT)
Set Ns 42 to the left of centre on FB to N 42 to the right of centre and corresponding Ns on BB. Knit as given for back to RC301. Dec 1 st at front edge on next and ev foll 12th row, 5 times then ev 14th row, 20 times. *At the same time,* when RC reads 310, cast off at armhole edge as given for back. RC630. Shape shoulder as given for back.

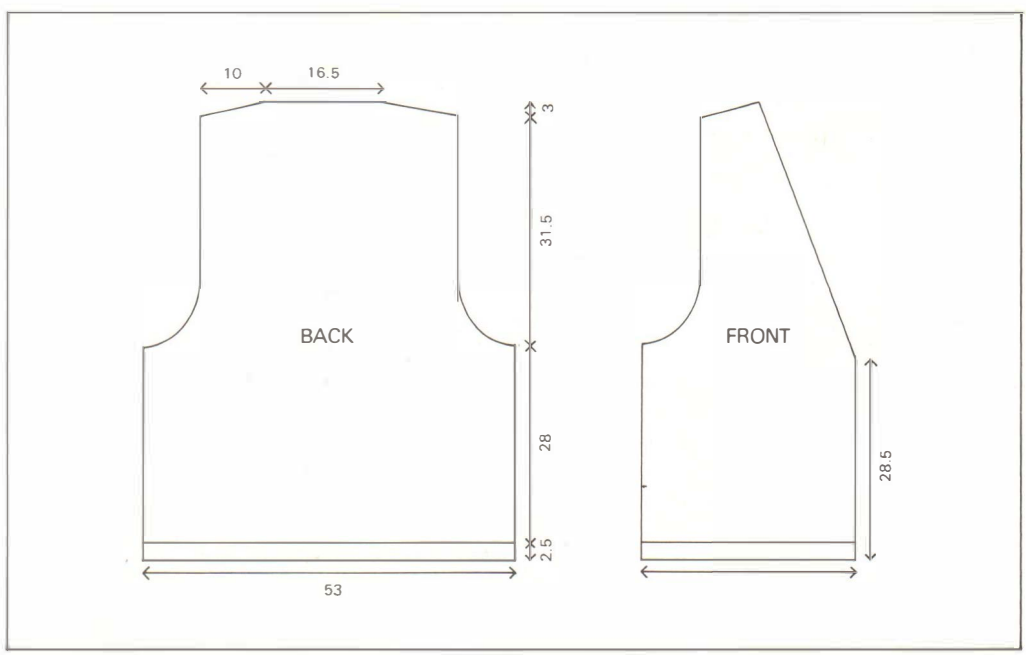
ARMBANDS
Set 50 Ns to the left of centre on FB to N 50 to the right of centre and corresponding Ns on BB. Using WY, K in tubular. SS 5, K8 rows. CX/CX change to MC and K48 rows. Change to WY and K8 rows. Locks N/N. Handle down, K4 rows.

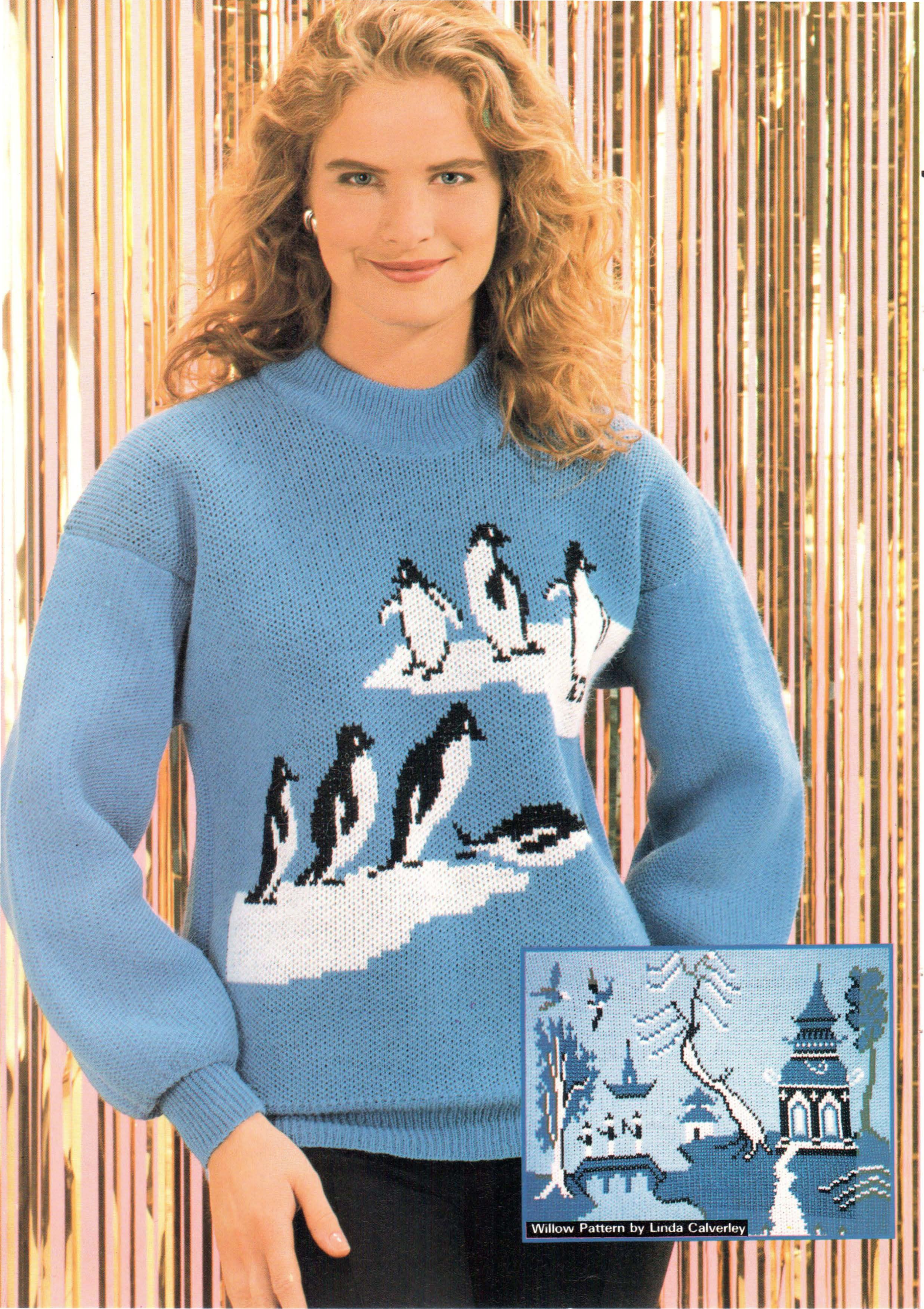
FRONT BANDS
Set 6 Ns to the left of centre on FB to N 6 to the right of centre and corresponding Ns on BB.
Locks N/N, SS 3 K to the left.
Locks CX/CX, SS 4, K3 rows.
Locks CX/CX, SS 5, K700 rows approx.
Take off on WY. On second band, make buttonholes over centre 3 Ns on RC 12, 86, 160, 232.

TO MAKE UP
Steam all pieces to size. Leave to cool. Backstitch shoulder and side seams. Attach front bands with mattress stitch, having buttonholes on the left side. Pull back any surplus knitting and join bands together, placing join in centre of back neck. Attach buttons.

ARMBANDS
Pull back WY and backstitch bands right side out on top of armhole about 2 sts in. Fold bands to wrong side and slip stitch into position. Give final press.






Willow Pattern by Linda Calverley

Penguin Sweater

DESIGNED BY LINDA CALVERLEY

We are privileged to be able to publish this lovely design by Linda Calverley and the good news is that it is just one of a collection of equally appealing designs. All produced by Linda for the Passap/Pfaff electronic machines they range from rabbits to racing cars, abstract and animals (our favourite). The designs are available in preprinted sheets or 'to copy' sheets. The 'direct' entry pre-printed sheets are printed with the design of your choice and can be fed directly into the console. The 'to copy' designs are to copy on to your own blank sheets. All designs have instructions included. For further details send a large SAE to Linda Calverley, 48 Partridge Close, Washington, Tyne & Wear NE38 OES.

MACHINES
These instructions are written for Passap/Pfaff electronic machines.

YARN
Worth Angora Style 3 ply.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Azure (MC), White (A) and Black (B).

STOCKISTS
To obtain this yam, please write obtaining this yam, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks.

SIZE
To suit bust 96-104cm.
Finished measurement 108cm.
Length 61.5cm.
Sleeve length including cuff 48cm.

MATERIALS
Worth Angora Style 3 ply.
2 x 330g cones in MC.
1 x 330g cones in A and B.

MAIN TENSIONS
Back (Tech 115) 40 rows = 3.4cm and 40 sts = 14.2cm.
Front (Tech 195) 40 rows = 2.8cm and 40 sts = 13.5cm.
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
The cut and sew method has been used for the neck shaping. Because of the restrictions of the machine when superimposing 3 colours (ie max 40 sts), the sheets are filled in lengthways and the direction is altered after reading. All the sheets are turned a quarter turn to the right. It is then only possible to knit 240 rows for each stitch pattern, consequently 2 stitch patts are required to knit this penguin scene. The front is knitted in 3 colours and the back and sleeves in 2 colours (plain).
For easier knitting, spray the yarn with wax.

PROGRAM AS FOLLOWS

Cast on	1	ENT
All st patt	No	
St patt A	115	
Alter	No	
All st patt	No	
St patt B		ENT
(Read sheets A1 cont A2)		
Alter	ENT	
Direct	ENT	E →m
Add	ENT	
Add what		ENT
(Read sheets A3 cont A4)		
Alter	ENT	
Direct	ENT	E →m
3 Col	ENT	
Add	No	
Knit Tech	195	ENT
Enlarge Pos	ENT	
CM	No	
↑ 240 R	ENT	
↔ 126 sts	ENT	
Position	ENT	
Patt aft R 0	120	ENT
To R/L 0	ENT	
↑ Rep R	No	
↔ Rep sts	No	
Test	No	
All st patt	No	
St patt C		ENT

Enter the program as for St patt B, but using sheets B5 and B6 and Add sheets B7 and B8 positioning also as a single motif.

BACK
Using MC, cast on 152 sts and rib 42 rows. SS 3. Push all intermediate Ns to WP, rack 1 whole number to the L. Locks CX/CX, K2 rows. Rack half a position to the R. RC000. Start st patt A. Using MC, K2 rows and using A, K2 rows SS 4. K648 rows (electronic console reads 692 rows altog). Cast off.

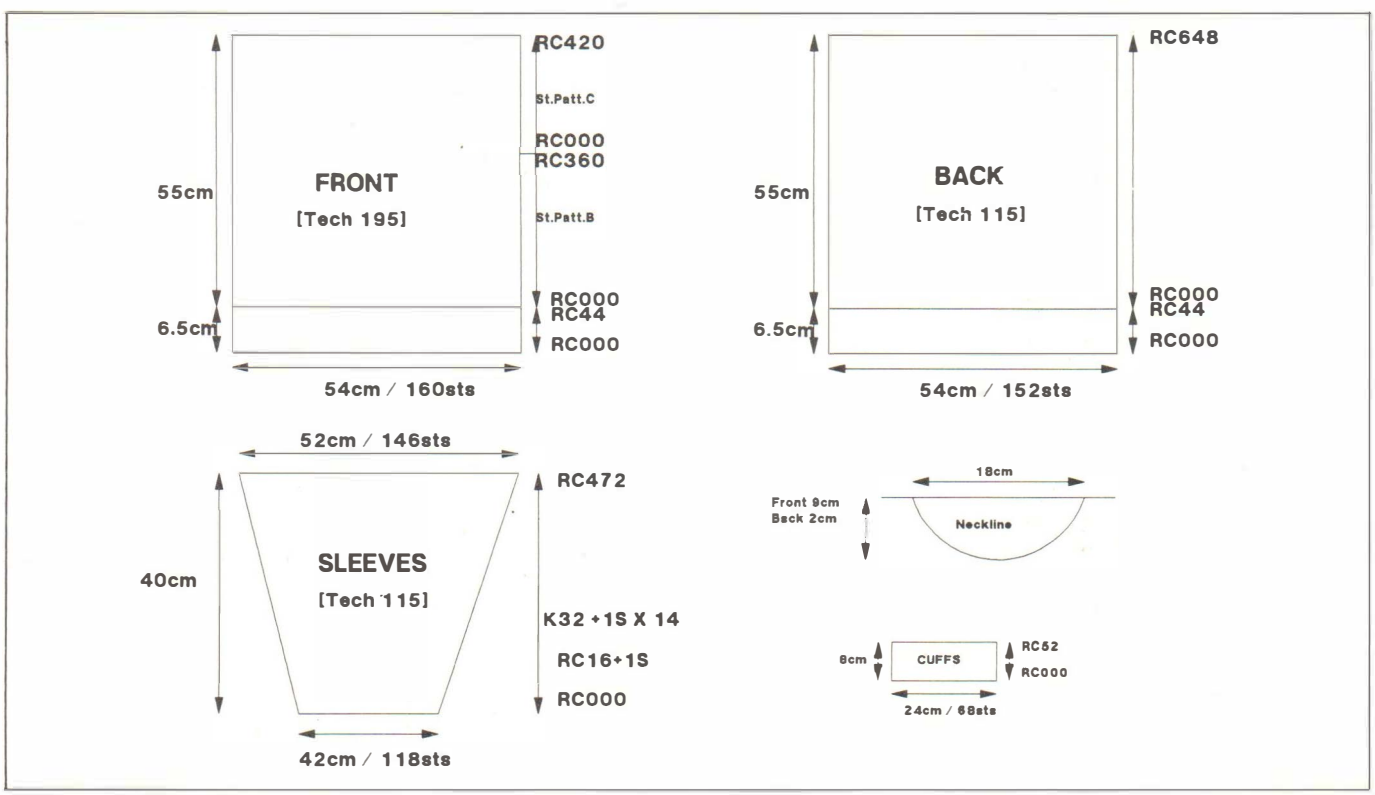
FRONT
Rib as given for back but with 160 sts. Cont in patt using st patt B foll instructions on the screen and in the foll colour sequence. SS 4.
Using MC, K2 rows. Using A, K2 rows. Using B, K2 rows. RC000. When the RC reads 360, start st patt C. The machine will K plain until row 121. RC000. K420 rows. Cast off (electronic console reads 824 rows altog).

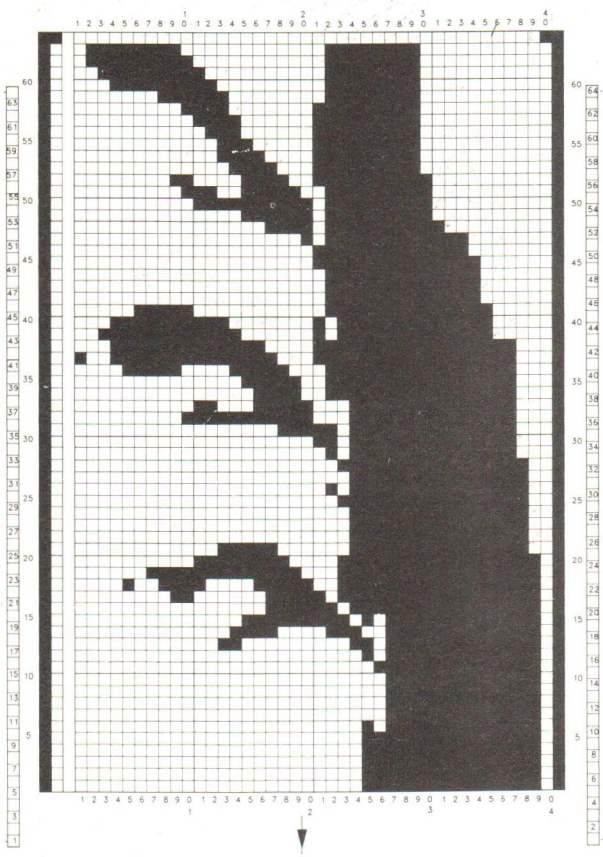
SLEEVES
Use the fast forward button ››› to change the cast on to number 2 (K/K) and arrange for 146 Ns. Cast on 118 sts, K16 rows. Inc 1 st each side on next row. K32 rows and inc 1 st each side 14 times altog. 146 sts. K until RC472. Cast off.

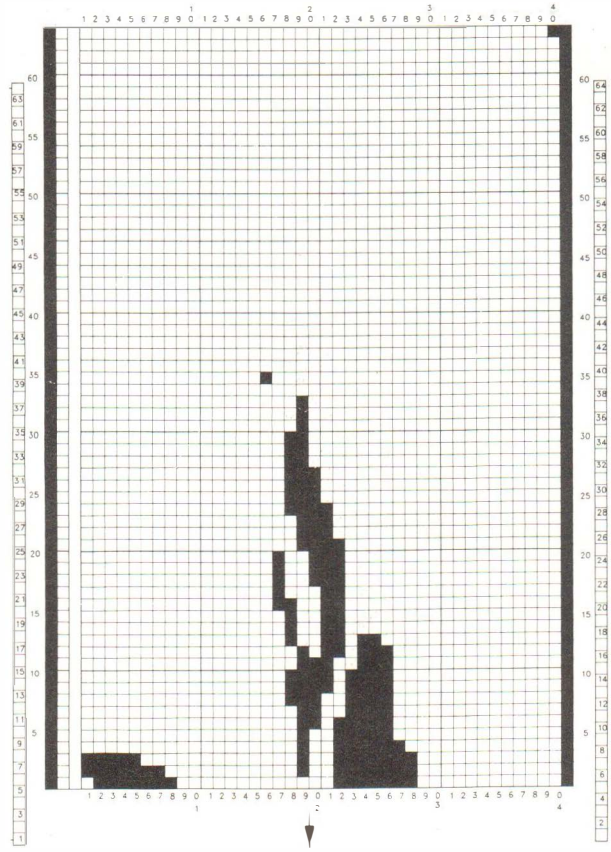
CUFFS
Using MC, cast on 68 sts for 1x1 rib. K60 rows. SS 3. Using WY, K a few rows and release from machine.

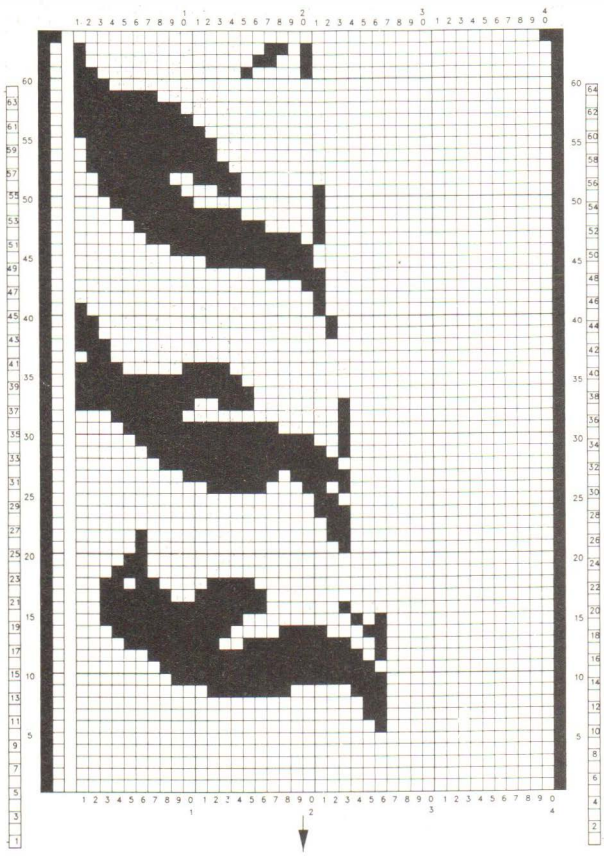
NECKBAND
Using MC, cast on 162 sts for 1x1 rib. K60 rows. SS 3. Using WY, K a few rows and release from machine.

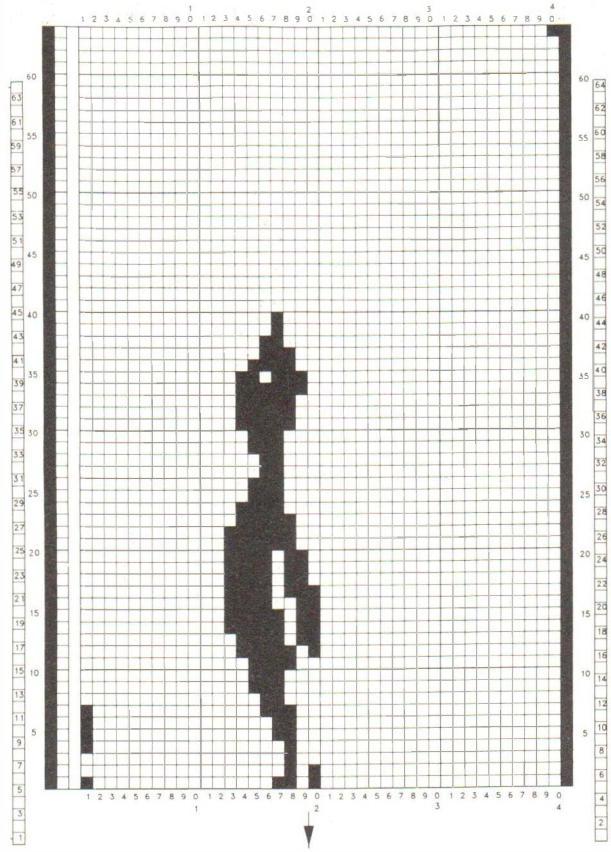
TO MAKE UP
Make a cut and sew neckline. Join shoulder seams. Sew on the neckband by backstitching through open loops of the last row knitted in MC. Remove WY. Turn half of the neckband to the inside and catch down. Attach the stretched cuffs to the sleeve bottoms by backstitching through the open loops of the last row knitted in MC. Remove WY. Attach the sleeves. Join the side and underarm seams.

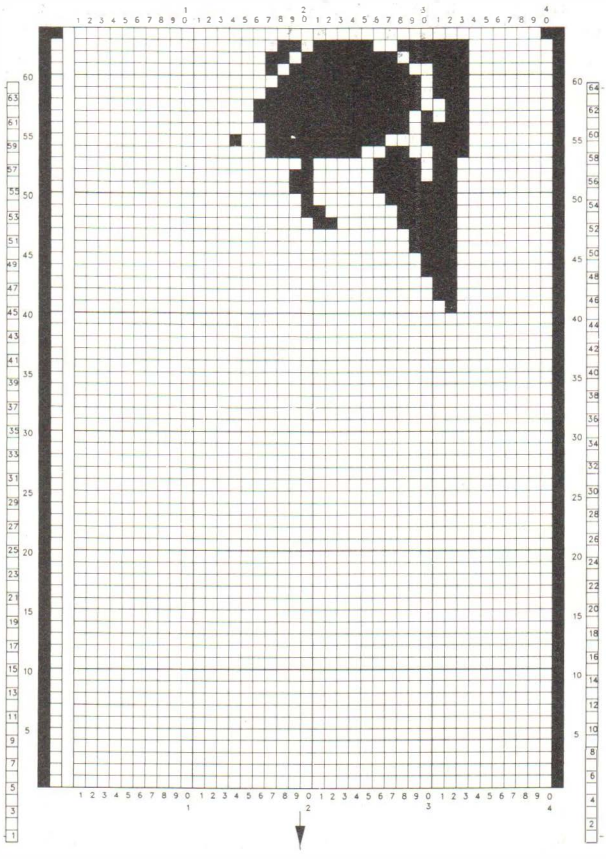


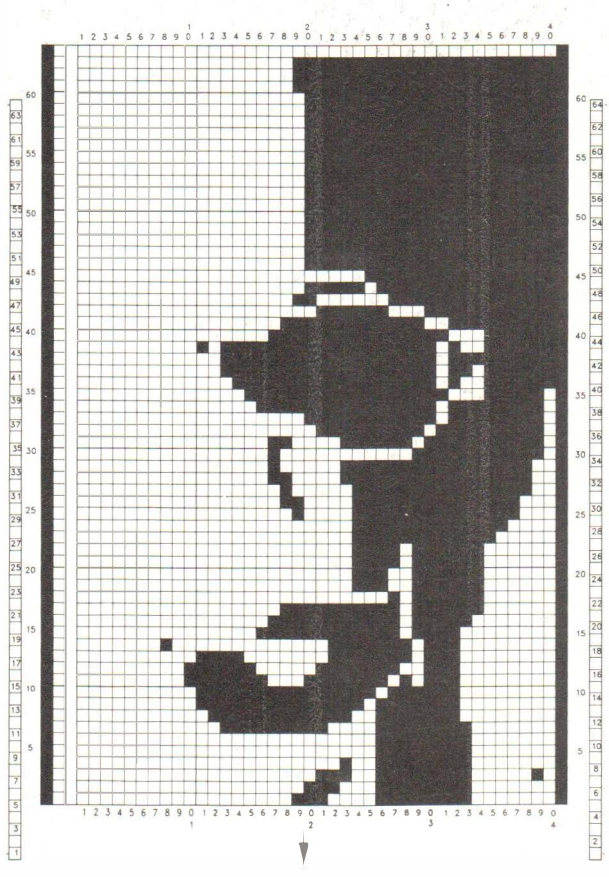


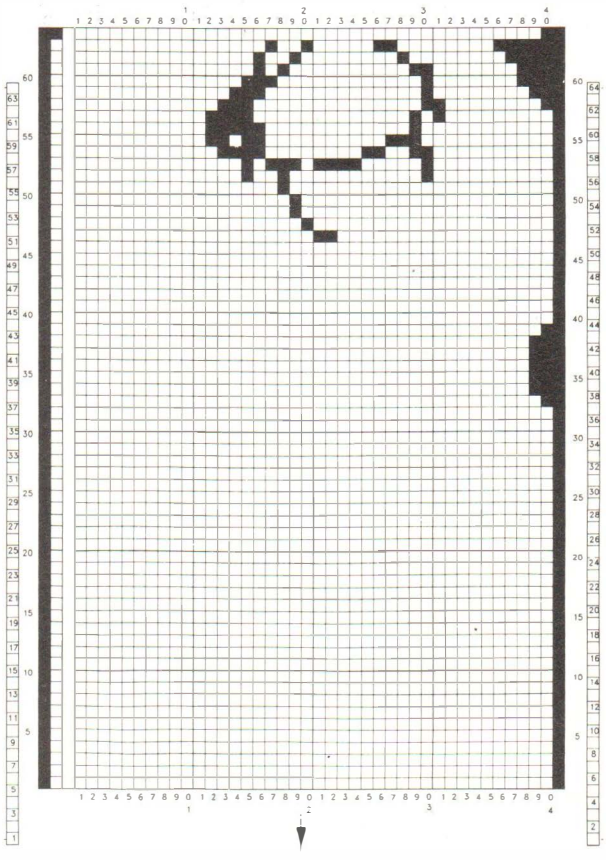


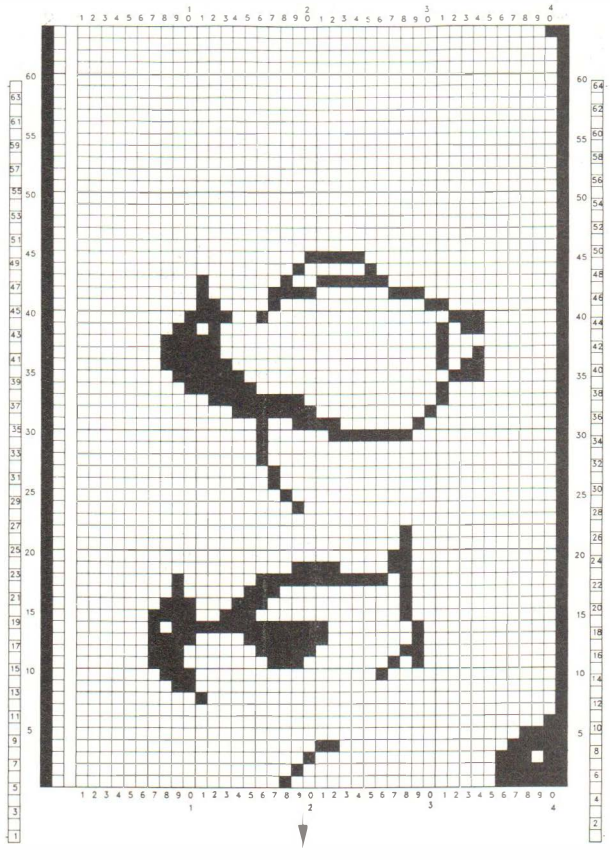












Lady's Chunky Mohair with Cables

DESIGNED BY CAROLE BAKER

Bright and warm for the winter weather, this chunky mohair will be a useful addition to your range of garments

MACHINES
These instructions are written for chunky gauge machines with ribber. We used a Brother 230.

YARN
Bramwell Chunky Mohair.

FIBRE CONTENT
78% Mohair, 13% Wool and 9% Nylon.

COLOUR
We used Shade 578 (MC).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit bust 91(97,101)cm.
Finished measurement 112 (118,124)cm.
Length 62cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Chunky Mohair.
1 x 450g cone in MC.

MAIN TENSION
15 sts and 20 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
Knit side is used as right side.
Instructions are written for machines with ribber. For machines without ribber either knit mock rib or knit ribs by hand.
Measurements given are those of finished garment and should not be used to measure work on the machine.

CABLE PATTERN
All cables are knitted over 8 sts and 10 rows complete one patt. All cables twist in the same direction. On back and front cables are worked over sts 16-23 to left and right of centre '0'. On sleeves cables are worked over centre 8 sts. On first row, place the outside stitch of each cable group on to a safety pin. Leave N in WP. K10 rows. Drop this same stitch from the N leaving N in WP and ladder down. Place centre 6 sts of each cable group on to two 3-pronged transfer tools. Take 3 sts at right behind 3 sts at left and replace on Ns. Bring 3 sts at left to the front and replace on Ns. K10 rows. Cont in this manner for required number of rows. After last row has been worked, using a latch tool, latch up dropped sts thus forming a purl st on the right side.

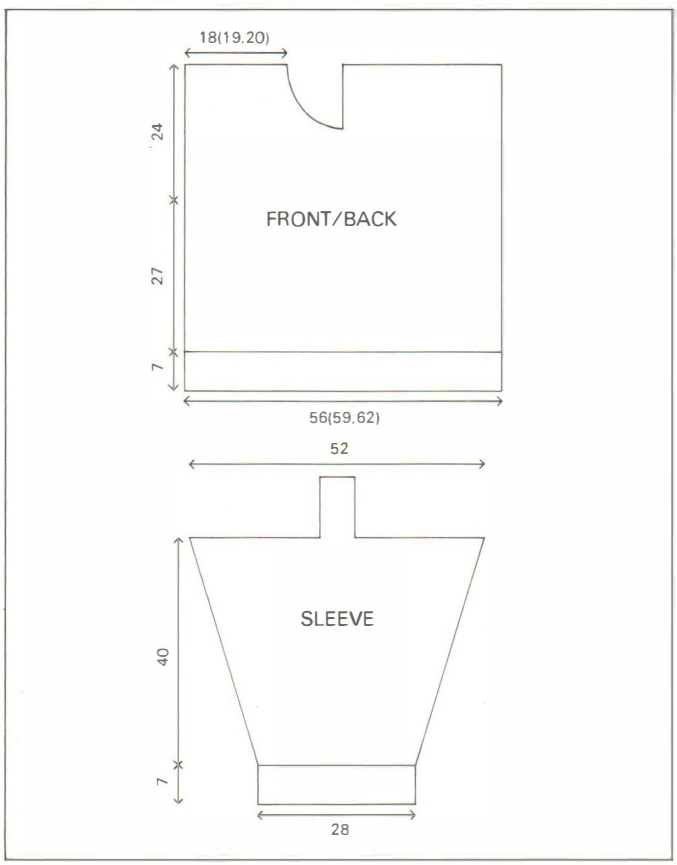
BACK
* With FB in position, cast on for 1x1 rib 84(88,92) sts and K3 tubular rows. T2 rib 20 rows. Trans sts to RB. Set RC to 000. Using MT, K1 row. Set cables. K59 rows. Place a marker at each end of last row*. K50 rows. RC110. Cast off 27(29,31) sts beg of next 2 rows. Using WY, K a few rows over 30 sts which rem.

FRONT
Work as given for back from * to *. K30 rows.
SHAPE NECK
Using WY, K a few rows over centre 20 sts. Put sts at L to HP. Cont with sts at right, dec 1 st at neck edge on next and ev 3rd row, 5 times altog. 27(29,31) sts. K to RC110 and cast off. Return sts at L to WP and complete to match first side, reversing shapings.

SLEEVE
With FB in position, cast on for 1x1 rib 42 sts and K3 tubular rows. T2 rib 20 rows. Trans sts to RB. Set RC to 000. Using MT, K1 row. Set cables. K3 rows. Keeping cable patt correct, inc 1 st at each end of next and ev 4th row, 18 times altog. 78 sts. K to RC78. Cast off 34 sts at beg of next 2 rows. Reset RC to 000. Keeping cable patt correct, cont over rem 10 sts. K 36(38,40) rows. Cast off.

COLLAR
Set in one sleeve and front section of second sleeve.
With FB in position, cast on for 1x1 rib 110 sts and K3 tubular rows. T2 rib 60 rows. Trans sts to RB. With wrong side facing, pick up evenly from around neck edge. Using T10, K1 row and cast off.

TO MAKE UP
Set in back section of second sleeve. Join collar seam. Join side seams and sleeve seams. Fold collar to right side and slip stitch into place. Brush lightly to raise hairs.



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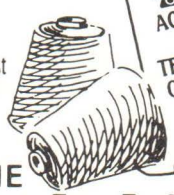

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Sleeveless Jacket in Larger Sizes

DESIGNED BY ANNE KENT

A welcome addition to our series of garments in larger sizes. If you have missed any of the previous issues send for them before they sell out

MACHINES
These instructions are written for standard gauge punchcard machines.

YARN
King Cole Anti-Tickle 4 ply.

FIBRE CONTENT
100% Wool.

COLOUR
We used Sand (MC), Linden (A) and Mandarin (B).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX.

SIZES
Finished measurement of bust sizes 101.4(106.5,112,117, 122,127)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Anti-Tickle.
1 x 500g cone in MC, A and B.

MAIN TENSION
32 sts and 32 rows to 10cm measured over Fair Isle (tension dial approx 8).
Knitted on a Knitmaster.
Please wash tension swatch, press when dry if using wool and leave to dry.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
The sample garment was knitted in the second size and weighed 395g. The cones are 500g per cone. By changing the colourways you should be able to knit 3 jackets in the smaller sizes. This jacket would also work in 2 colours.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

BACK
Using WY cast on 160(168,176, 184,192,200) sts. K a few rows CAL. Using A at MT-1 K20 rows. K1 row MT+1. A in feeder 1 and B in feeder 2. Lock card on row 8 set machine to Fair Isle MT. Keep card locked on K20 rows. Using MC at MT+1 K1 row. Lock card on row 1. Set machine to Fair Isle. MC in feeder 1 throughout. B in feeder 2. RC000. Release card K3 rows.

PATTERN
A in feeder 2 K6 rows.
B in feeder 2 K2 rows.
A in feeder 2 K6 rows.
B in feeder 2 K6 rows.
Cont in patt to RC117. RC000. Cast off 10 sts at beg of next 2 rows. Dec 1 st each end on next 12(16,16,16,16,20) rows. Cont in patt without shaping to RC80. Using MC at MT-1 change to st st. Place 56 sts at centre to HP and rem sts at L to HP.

RIGHT SHOULDER
Place ⅓ of Ns at R to HP, K1 row. Place 1 N to HP at R and dec 1 st at L, K1 row. Repeat last 2 rows. Push Ns to WP and K1 row. Run off on WY. Push centre neck sts (56) to WP and run off on WY.

LEFT SHOULDER
Place ⅓ of Ns at L to HP, K1 row. Place 1 N at L to HP and dec 1 st at R, K1 row. Repeat last 2 rows. Push Ns to WP, K2 rows. Run off on WY.

RIGHT FRONT
Using WY cast on 80(84,88,92,96, 100) sts K as given for back to RC51.

POCKET TOP
Using a contrast yarn K by hand centre 30 sts. Cont in patt to RC117. Shape armhole as given for back at R. *At the same time* shape front slope by dec 1 st on this and foll alt rows at L until 28(28,32,36,40,40) sts rem.
K without shaping to RC80. Using MC at MT-1 change to st st. K1 row CAL. Place ⅓ of Ns at R to HP, K1 row. Place 1 N at R to HP, K1 row. Repeat last 2 rows. Push Ns to WP and K1 row. Run off on WY.

LEFT FRONT
Knit left side to match right, reversing L for R and cast off armhole at RC118 and starting shoulder shaping CAR. Finish with K2 rows.

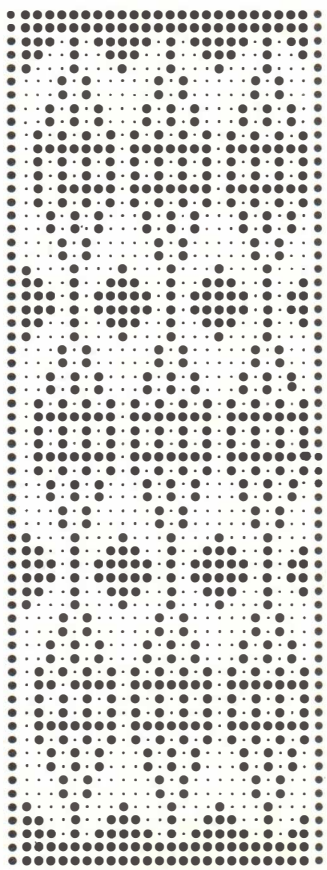
JOIN SHOULDER
Place shoulder sts on machine with K side facing you. Place matching shoulder sts on to corresponding Ns with P side facing you. K1 row at MT-1 and cast off.

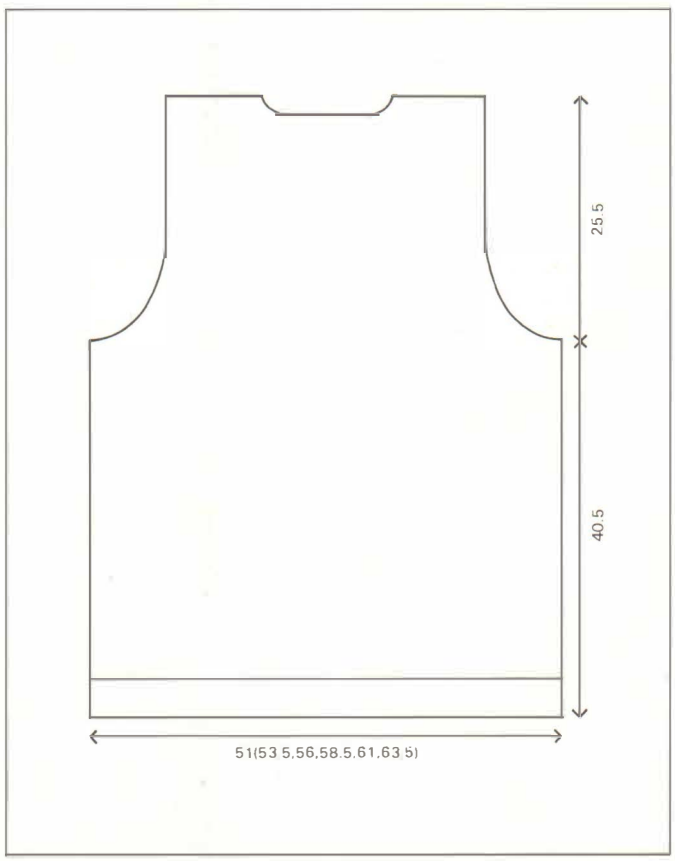
FRONT BANDS
Using WY cast on 190 sts and K a few rows CAR. RC000. Using A and MT K1 row. Lock card on row 8 set machine to Fair Isle. A in feeder 1 and B in feeder 2 K12 rows. Using A and MT+1 change to st st and K1 row (RC14). MT-1 K12 rows. Pick up first row to make hem. Using A K1 row. With wrong side of work facing you, pick up neatly front edge (approx 1 st in from edge) from centre of neck to bottom. Pick up leaving one st free of front knitting at bottom. This will stop your front band from curling up. Using A K1 row and cast off.

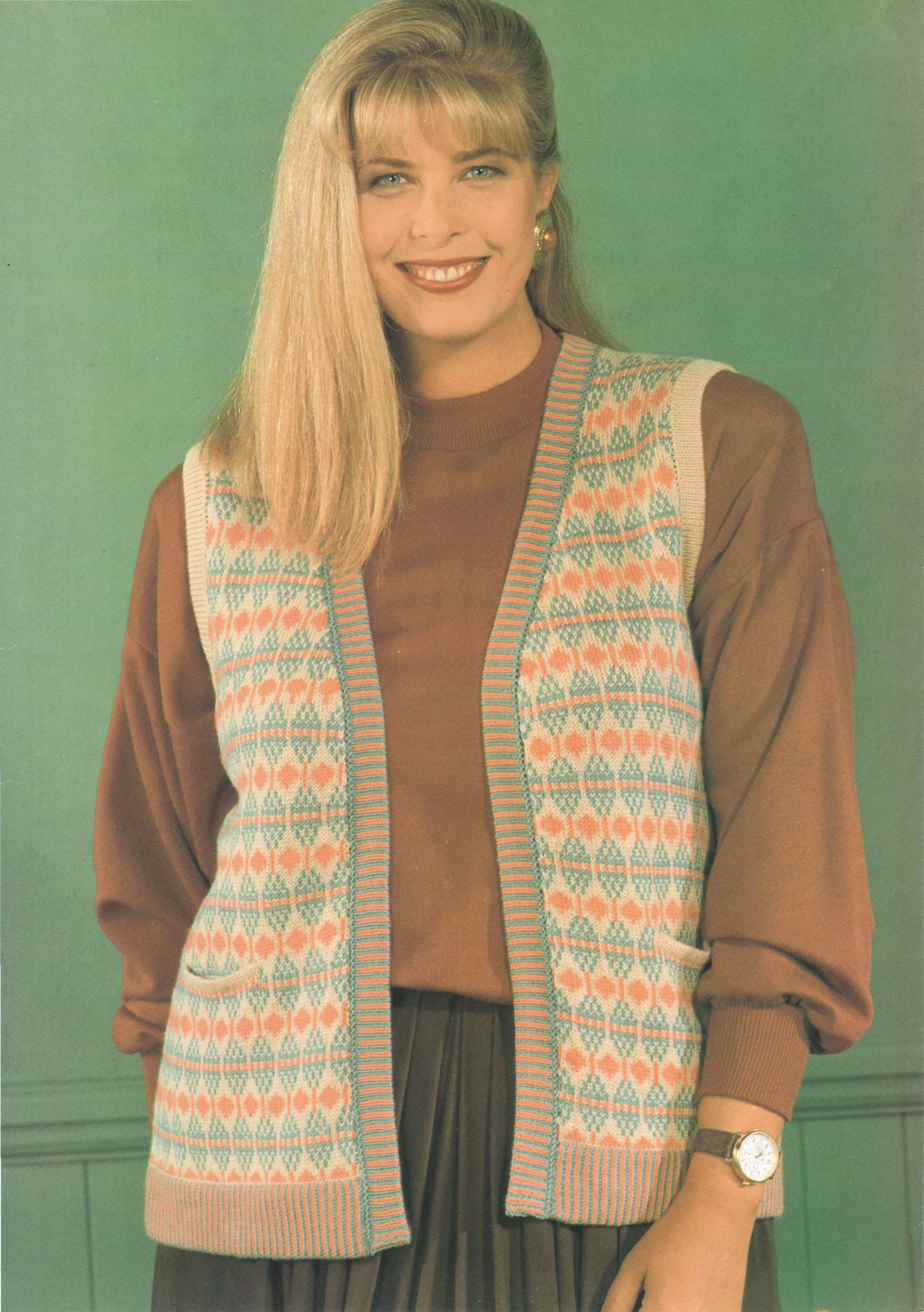
POCKET
With P side of work facing you and work normal way up pick up row of 30 sts from last row knitted before WY (MC and B sts) * Using MC at MT-1 K8 rows pick up first row * and cast off. With P side facing you and work upside down pick up row of A sts below WY (30). Using MC K60 rows and cast off.

ARMBANDS
Using WY cast on 154 sts, K a few rows CAR. RC000. Using MC and MT-1 K4 rows. Set tension dial down 1 dot every row for next 6 rows (note tension) *.
K1 row MT+1. Dial back to noted tension. *. K1 row, dial up 1 dot for next 5 rows MT K4 rows CAL. Pick up and K1 row. Hang armhole (with wrong side of work facing you) neatly, Ns forward, K1 row and cast off.

TO MAKE UP
Join side seams with small backstitch hem. Slip stitch pocket sides and sew bottom through line of MC sts. Neaten pocket hem at sides with running st.







Lady's Three Colour Fair Isle Passap Sweater

DESIGNED BY GRACE HAYWARD

Yeoman Yarns are obviously aware of knitters' interest in yarns with a high wool content and they have produced this machine washable 2 ply yarn especially for Passap machines. The 50% wool content produces a yarn of high quality and what is more, there are 22 colours to choose from. For family knitting Yeoman Fifty/Fifty 2 ply is available on 350g cones at £4.99 per cone for 3-6 cones, including postage.

The design for this month's pattern is illustrated on page 140 of the Electronic 6000 Pattern Book. I have reproduced this for the benefit of the Duomatic knitters who may like to see a solid version of the design, perhaps for future use as a 2 colour Fair Isle fabric. (Preparing a design for 3 colour Fair Isle requires much concentration, for you tend to lose all sense of shape and proportion. Obviously it is the same in reverse and not an exercise you would welcome). When you compare Pattern A for the reader with the design on page 140, Electronic knitters will notice that I have prepared the Diagonal Cross for the third colour with an extra square at each point.

MACHINES
These instructions are written for Passap/Pfaff Electronic 6000 machines and all Duomatic machines with the Deco unit.

YARN
Yeoman Fifty/Fifty 2 ply.

FIBRE CONTENT
50% Wool, 50% Acrylic.

COLOUR
We used Pine Green (MC), Grenadier Red (A) and Ochre Gold (B).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS. Tel: 0533 792351.

SIZE
To suit bust 91cm loosely to 100cm comfortably.
Finished bust measurement 110cm.
Length 61cm.
Sleeve seam including cuff (from shoulder) 57cm.

MATERIALS
Yeoman Fifty/Fifty 2 ply.
1 x 350g cone in MC, A and B.

GARMENT WEIGHS
450g.

MAIN TENSIONS
3 Col Fair Isle fabric Knit Tech 198 (FX/LX) 6000 machines.
Duomatic machines (FX/BX).
SS 4¼ 40 rows = 35mm.
40 sts = 190mm.
Welts, cuffs and neckband SS 3½ 2x2 rib using 2 strands tog.
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
Pine Green is used double for welts, cuffs and neckband. RC refers to the manual row counter on front lock.

BACK AND FRONT ALIKE
Use MC double.
ALL MACHINES
(Electronics not required yet).
Handle down. Blue or orange strippers, set Ns from 63 to the L of centre on FB to N 62 to the R of centre and corresponding Ns on BB. Arrange for 2x2 rib as in Diagram 1.
* Locks N/N SS 2 K to L. Locks CX/CX SS 3 K2 rows. Locks on L. Rack handle 1 complete turn clockwise. Ns as in Diagram 2.
RC000. Locks N/N SS 3½ K to RC36. Rack handle 1 complete turn anti-clockwise. Bring all intervening Ns to WP as in Diagram 3.
Locks CX/CX SS 4 K2 rows. Locks N/N K to right. Break MC.
PREPARE FOR 3 COL FAIR ISLE FABRIC
Using a single strand of each colour, thread yarn from L to R as foll:
Col 1 Pine Green (MC), Col 2 Grenadier Red (A), Col 3 Ochre (B) *.
DUOMATIC MACHINES ONLY
Punch cards 1 and 2 as shown.
Place card reader to the centre of machine. Insert card and join. Roll on to '0' (on the full card). On the FB bring pushers to RP, one for each N in WP. On the BB bring pushers to WP and arrange as in Diagram 4 (be sure to close the blocking rails).
Deco on '0'. Pass deco from L to R across the pushers in RP to read the card. Attach to front lock.
Deco on '2'. Locks FX/BX SS 4¼. RC000.
ELECTRONIC 6000
Pattern A. Prepare card for reader as shown. Switch on electronic box.

Electronic Program

Program		ENT
Erase		ENT
Cast On	4	ENT
All St Patt	No	
St Patt A	1149	ENT
Alter		ENT
Direct	NO	
Add		ENT
Add What	Dot	ENT
READER	Row 1	
Alter	NO	
3 Col		ENT
Add	NO	
Knit Tech	198	ENT
Pos/Enl	NO	
Test	NO	
All St Patt	ENT	
Form	NO	
L. ND -90	63-	ENT
R. ND +90	63	ENT
Start Cast On		ENT
Start Pos		ENT
Cast On	ABC	
Patt 'A'		ENT

Pusher on FB to RP. Arrange pushers on BB as in Diagram 4 (always foll instructions on screen). Locks GX/SX Empty Row K to L ENT ENT Empty Row K to R. Set locks as directed ie FX/LX. RC000. SS 4¼.
ALL MACHINES
Unless you have the new automatic colour changer select each colour as folls:
Depress the first button and select MC. K to the L.
Depress the second button ready to select A. K to the R.
Pick up A. K to the L.
Depress the third button ready to select B. K to the R.
Pick up B. K to the L.
Depress the first button ready to select MC.
Cont in this way always selecting the next col when the lock is on the L, to RC 270. Using MC K to the L.

DIAGRAM 1

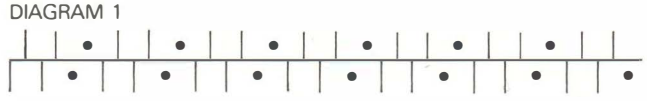


DIAGRAM 2

DIAGRAM 3

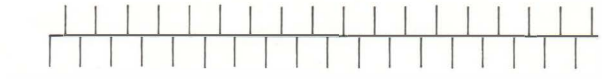
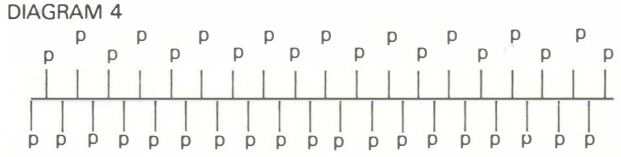


DIAGRAM 4



ARMHOLE
Trans 10 sts from FB to BB on both the R and L. Cast off each group of 10 sts (2 sts on each N) using the yarn in the lock on the L and B on the R. Cont to K in pattern to RC594. Locks N/N, using MC, K to L. SS 5¼, K to R.
A QUICK EASY CAST OFF
Trans all sts from FB to BB (2 sts on each N). Leave the empty Ns on FB in WP. K to L. Lower the FB. Using the 1x1 orange tool, draw the knitting towards the FB to expose the proper sts on BB, working from R to L on the BB and using the yellow crochet tool, crochet each stitch into the next, BUT leave the sts on the Ns. Break the yarn and pull through the last st on the L. Close the beds and pull all the Ns into line with the back of the 1x1 tool. Now with the tool push all the Ns on the BB to their highest position. Hold the knitting with the L hand under the machine and with back of the tool, bring all the Ns to RP, so releasing the knitting from the BB. Repeat on the FB.

SLEEVES
ALL MACHINES
Handle down. Blue or orange strippers. Set Ns from 30 to the L of centre on FB to N 29 to the R of centre and corresponding Ns on BB. Arrange for 2x2 rib as in Diagram 1 Repeat from * to * of back and front.
ELECTRONIC 6000
Adjust the L, ND and R, ND by touching COR button on L. There will be 28 increases altog on each edge of sleeve, so I would suggest you either make three adjustments ie 40, 50, 58 sts or 2 adjustments 45 and 58 sts which ever is best for you. If you alter to 58 sts after the rib you are in danger of not travelling far enough with the lock and then having an ERROR shriek at you. Unravelling in four colours may cause a small headache if you are new to the machine.
ALL MACHINES
Note: To increase bring one new N and pusher to WP on both edges of FB and BB (4 new Ns). Always keep the edge pushers on BB in WP even if it means at times there are 2 pushers together in WP. As you progress you will be able to place the BB pushers in sequence.

Lady's Three Colour Fair Isle Passap Sweater

Prepare for 3 col Fair Isle and inc in this way on every 16th row 21 times altog and then on ev 18th row 7 times. Cont to RC532.

TO SHAPE TOP

Note: Dec 2 sts by trans 2 sts from FB to BB and then cast them off. In this way dec 2 sts at beg of next 30 rows. Dec 3 sts at beg of next 2 rows. RC564. Cast off.

NECKBAND

Use MC double.

ALL MACHINES

Handle down. Blue or orange strippers. Set Ns from 75 to the L of centre on FB to N 74 to the R of centre and corresponding Ns on BB. Arrange for 2x2 rib as in Diagram 1. K as given for welts and cuffs but stop at RC18. Rack handle 1 complete turn anti-clockwise. Bring all intervening Ns to WP as in Diagram 3. Locks CX/CX SS 4 K2 rows. Locks N/N K to R.

Black strippers.

Locks N/GX SS 5½ K4 rows. Locks on R. Pull yarn down from under machine and hold. Locks GX/N K4 rows. Using WY K2 rows. Pull yarn down and hold. Locks N/GX K2 rows.

Blue or orange strippers.

Locks N/N SS 4 K2 rows. Break yarn and strip off machine.

TO MAKE UP

NECK DIMENSIONS (CUT AND SEW)

Use pins to mark the centre stitch of both back and front. Measure 9cm either side of centre pin (18cm altog).

FRONT

From centre pin measure down 10cm and pin. Mark the curve of the neck with pins and then using matching yarn and long stitches, mark the curve and remove pins. Use a small swing st on the sewing machine to overstitch the yarn or backstitch by hand. Cut away the surplus fabric close to the stitching.

BACK NECK

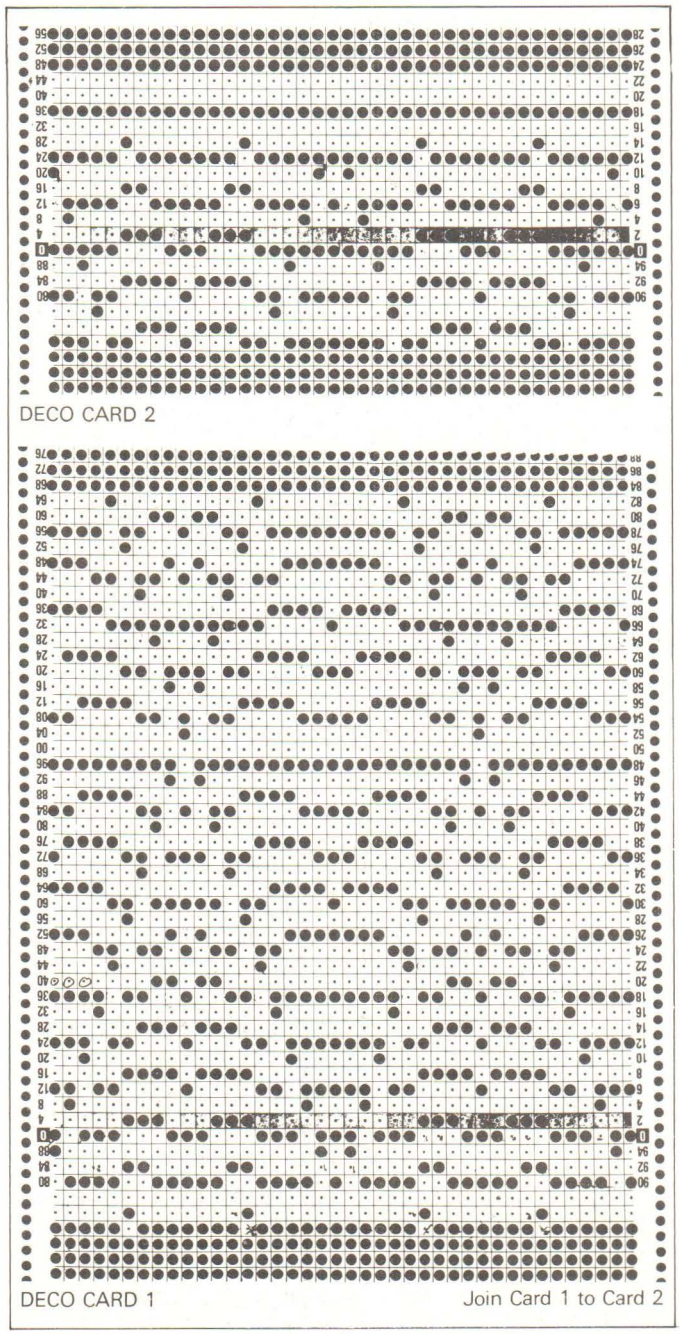
At centre back measure down 3cm. Curve the back neck to this depth and oversew with matching yarn as for the front. Trim away the surplus fabric.

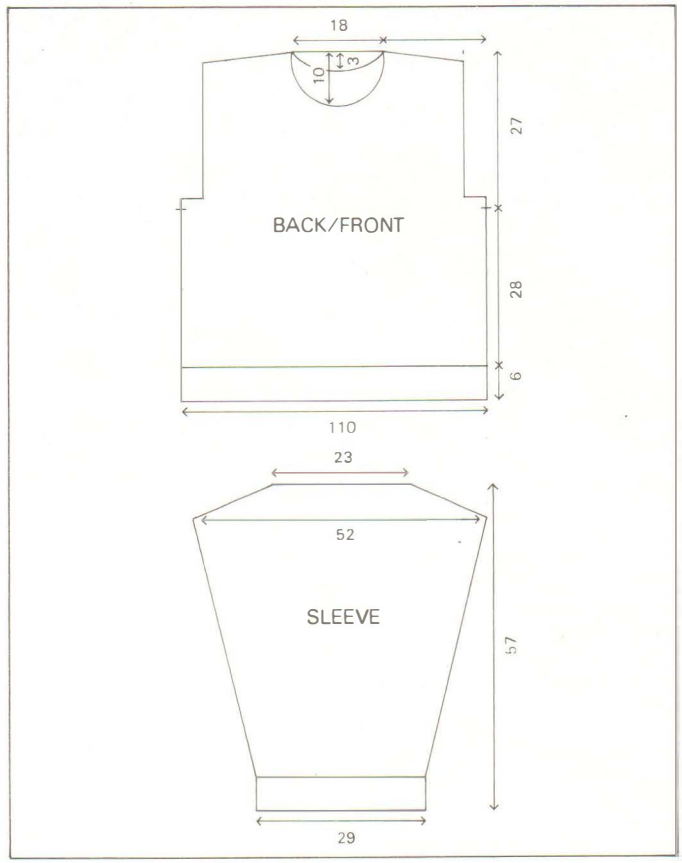
SHAPE SHOULDERS

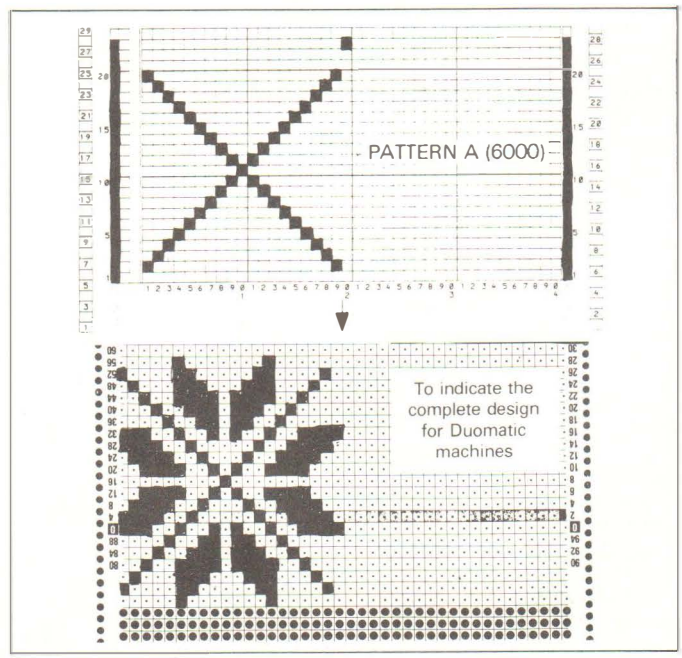
Place back and front together right sides facing. On the shoulder edge measure down 3cm. Backstitch from this point to form the shoulder slope.

TO ATTACH NECKBAND

Unravel 2 rows of WY to open tubular finish. Pin neckband in place starting on the L shoulder. Conceal the cut edge inside the tubular finish. On the R side unravel 2 rows of WY a few sts at a time and backstitch into each open st, using matching yarn. Unravel 2 rows of WY on the inside and neatly hem each stitch. Join ends of neckband neatly. Place the centre of sleeve to the shoulder seam and pin in place. The straight part of the sleeve before the shaped top lies along the group of 10 sts cast off for the armhole. Backstitch the seam. Flat seam the welts and cuffs. Backstitch the side and sleeve seams.







Fair Isle Jumper with Collar

DESIGNED BY GLYNNE JONES

Illustrated on page 55

The collar and extra detail on this lovely sweater take it into the something special category making it casually smart.

MACHINES
These instructions are written for all standard gauge punchcard machines with ribber.

YARN
Forsell Shamal.

FIBRE CONTENT
80% Acrylic and 20% Wool.

COLOUR
We used Prussian Blue (A) and White (B).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to: T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.

SIZES
To suit bust 92(97,102,107)cm.
Finished measurement 96(102,108,116)cm.
Length 61(62,64,65)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell Shamal.
1 x 400g cone in A and B.

GARMENT WEIGHS
360g for size 92cm.

MAIN TENSION
31 sts and 34 rows to 10cm measured over Fair Isle (tension dial approx 6··).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
Knit side is used as right side. Punch punchcard as given. Similar punchcard patterns can be substituted but the N numbers given in the foll patt may need altering as this design is based on strict patt repeats across the bed. When knitting the single motif panel on the sleeve, care must be taken to ensure proper positioning and completion of the patt as the motif is 29 sts wide although it was knitted originally on a 24 st punchcard machine.
Please follow these instructions as appropriate for your machine:
Electronic machines: FNP green 12, motif panel from green 15 to yellow 14.
Knitmaster punchcard machines with motif cams: place cams to patt between N 15 L and N 14 R of 0.
Brother machines: place 24 st single motif cam over N 15 L to N 9 R of 0. As knitting proceeds take note of the N selection between Ns 15-11 on the L and duplicate it manually over Ns 10-14 on the R.
Toyota machines with magic motif positioning: set for a single motif in area 1 and note N selection at the edges of the motif, duplicate that seen on N 10-12 on the R on to Ns 15-13 on the L and also duplicate that seen on Ns 11-12 on the L on to Ns 13-14 on the R.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
Bring 146(158,170,182) Ns to WP and take ev 3rd N back to NWP. With ribber set on H5, bring Ns up to WP in order to set up for fine 2x2 rib (Diagram 1). Rack ribber to H4 and bring an extra N on the left of the ribber to WP to complete the set up for casting on. Using A and T0/0 (Brother machines: slide lever to II) K the zig-zag row, hang cast on comb and weights, and K3 circular rows. Rack ribber to H5 and trans extra st on the L to end N on RB. K2 rows rib at T1/1 (Brother machines: slide lever to I) and 32 rows at T2/2. K1 row rib at T4/4 ending with CAL and trans sts to RB. Break off yarn. Set carr to hold Ns brought to HP and using WY K a few rows over Ns to the L of number 53(58,63,68) on the L of the bed and secondly over Ns to the R of number 52(57,62,67) on the R side of the bed. Push empty Ns to NWP. Bring 1 extra N on each side to WP 107(117,127,137)sts.
Using A and MT-1 K1 row, CAR, presetting punchcard patt. RC000. Thread up B into feeder 2 and K Fair Isle patt at MT to row 104(108,112,116). Place marker thread at each side and cont in Fair Isle patt to row 168(176,184,192).
SHAPE SHOULDERS
Using HP and partial knitting procedure as foll: Set carr to hold Ns in HP; on the next 4 rows, opposite the carr bring 7(8,9,10) Ns to HP, K1 row and wrap yarns under first N in HP. Then on the next 4 rows, opposite the carr bring 8(9,10,11) Ns to HP, K1 row and wrap yarns under first N in HP. RC 176(184,192,200) and 47(49,51,53) Ns rem in WP for back neck. Break off yarns, thread up using WY and reset machine for plain knitting. Using WY K a few rows across all Ns and remove from the machine.

FRONT
K as given for back until row 142(150,158,166). Note punchcard row number (or mark card with a pen).
NECK SHAPING AND RIGHT SHOULDER
Trans central st (N 1 to the L of 0) to a neighbouring N and bring all Ns to the L of this to HP. Set carr to hold and cont knitting in patt on rem Ns to complete right side of neck: K1 row, cast off 11(12,12,13) sts at the beginning of the next row and then cast off 1 st at the neck edge on the next 12(12,13,13) rows. K straight until row 169(177,185,193) and shape shoulders by partial knitting method: opposite the carr bring 7(8,9,10) Ns to HP on next and foll alt row, K1 row and wrap yarn under first N in HP. Then bring 8(9,10,11) Ns to HP on next and foll alt row, K1 row and wrap yarns. CAL. Break off B. Set carr for plain knitting, push Ns holding R shoulder sts from HP to UWP and using A K1 row at T10. Using WY K a few rows over these Ns and strip R shoulder from machine.
LEFT SHOULDER
CAR. Return all Ns to WP with sts in the latches. Set carr to slip and lock punchcard on row marked previously. Take carr across needlebed presetting patt row. Unlock punchcard, set carr to K Fair Isle, thread up with both yarns and K1 row, CAR. Cast off 11(12,12,13) sts at the beginning of the next row and then 1 st at the neck edge on the foll 12(12,13,13) rows. K straight to row 168(176,184,192) and shape shoulders as before reversing shapings. Using WY take sts off machine.
JOIN SHOULDERS
With right side facing, replace all sts from back on to machine and remove WY. With wrong side facing replace sts for front shoulders on to appropriate Ns and remove WY. Hand K front shoulder sts through back sts. Using A and T10 K1 row across all sts and latch off.

RIBBED TRIM (KNIT FOUR)
Set ribber to H5. On RB bring up 152(158,164,170) Ns to WP and set up fine 2x2 rib as described for back. Using A cast on as above and K10 rows rib at T2/2 and K1 row at T4/4. Trans all sts to RB. K1 row at MT-1. With wrong side facing pick up front or back edge evenly from above the welt to the shoulder seam. K1 row at MT and K1 row at T10 for latching off.

SIDE PANELS (KNITTED IN REVERSE COLOURWAY)
Join side seam of welts for the back and front. Bring 42(44,46,48) Ns to WP and with wrong side facing pick up sts from WY (note that some Ns will have 2 sts on them when WY is removed). Insert punchcard and lock on row 1. Using B K1 row at MT-1 presetting punchcard patt. Thread up A into feeder 2 and K Fair Isle patt to row 104(108,112,116). Using B at T10 K1 row plain to latch off. Slipstitch edges of these panels to the cast off edge of the side panels.

SLEEVES
Bring 62(65,68,71) Ns to WP on both beds and arrange for fine 2x2 rib. Using A K34 rows rib at T2/2 and K1 row at T4/4. Break off yarn and using WY K a few rows before stripping from machine. Bring 82(86,90,94) Ns to WP and pick up last row of rib on to these Ns putting 1 st on each N. Insert punchcard and lock on row 1. Set machine for single motif Fair Isle over Ns 15-0-14 (see note). CAL, using B K1 row presetting punchcard patt. Unlock card and K sleeve with single motif Fair Isle patt, binding edges of motif with spare length of B on to Ns 16 on the L and 15 on the R. Inc 1 st each side ev 8th row until 122(126,130,134) sts and then K straight until row 170(174,178,182). On the next 8 rows, cont in patt and *at the same time* shape top of sleeve: Using nylon cord, opposite carr K

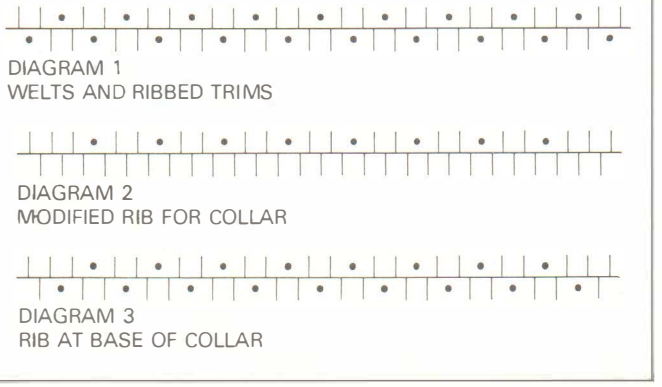


DIAGRAM 1
WELTS AND RIBBED TRIMS

DIAGRAM 2
MODIFIED RIB FOR COLLAR

DIAGRAM 3
RIB AT BASE OF COLLAR

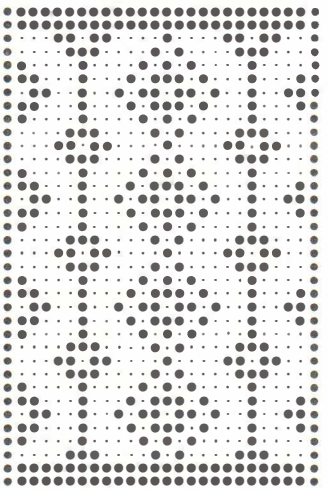
9(9,10,10) Ns back to NWP, K1 row and then K1 extra N back to NWP taking care not to trap contrast colour. RC 178(182,186,190). On the L bring Ns back to WP by pulling nylon cord taut and flicking sts into their latches. K1 row to the L. Break off A set carr to plain knitting, return all Ns on the R to WP, K1 row at T10 for latching off.

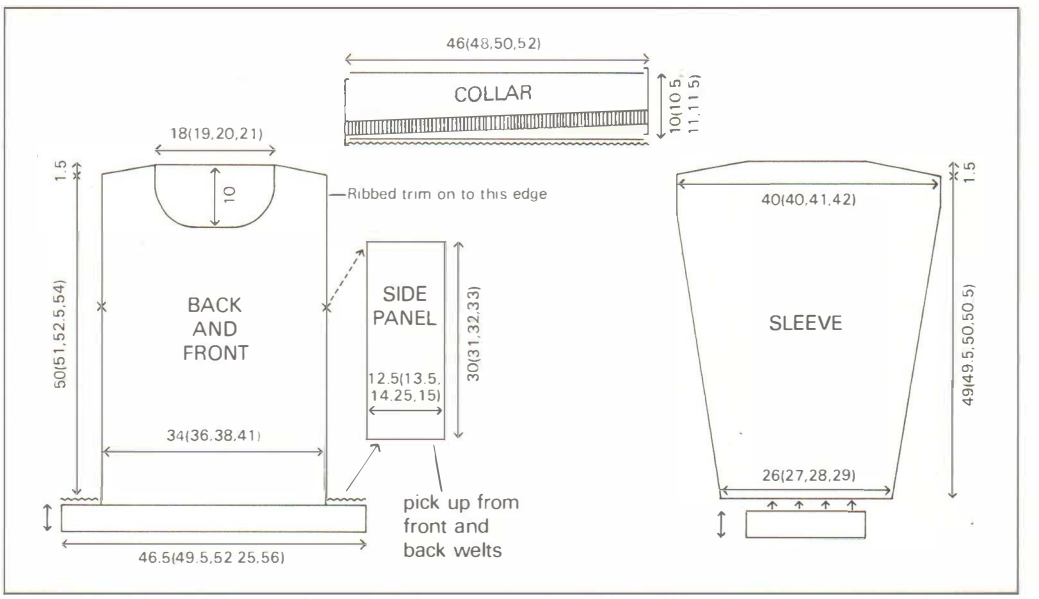
COLLAR

Using ribber set on H bring 145(151,157,163) Ns to WP on RB and Ns in between on the ribber. Cast on T0/0, hang cast on comb and weights and K11 circular rows at T3/3, CAR. Starting from the 4th N on the R, trans ev 3rd st from RB to the ribber (leaving 3 Ns in WP on the L). Return empty Ns to NWP. N set up as in Diagram 2. Using modified (flat) rib at T2/2 K 34(36,38,40) rows. Starting from the second N on the R trans ev 3rd st from the ribber to RB, returning all empty Ns to NWP. N set up as in Diagram 3. Using fine 2x2 rib at T2/2 K6 rows and K1 row at T4/4. CAL. On both beds, bring all Ns back to WP and fill them using the heel of the opposite sts. Set carr for circular knitting and K8 rows at T5/5. Using WY K a few circular rows and strip from machine.

TO MAKE UP

Join shoulder seam of ribbed trims and sew bottom edge of these trims to the top of the welts of the back and front. Sew top of sleeve to the cast off edge of the ribbed trims, the top part of the sleeve seam to the top of the side panels and then complete the sleeve seam. Finally sew on the collar making sure ribbed side of collar will lie on top and enclosing the neck of the back and front in the st st flap. Using A backstitch through all the stitches of the last row of main yarn in the outer flap, turn jumper inside out and slipstitch inside flap down. Sew join at front of collar for about one inch.





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Polo Cowl

DESIGNED BY SHIRLEY COWLING

This useful item was produced as the result of a special request and one that is in demand every winter.

MACHINES
These instructions are written for all standard gauge punchcard machines with ribber. We used a Brother 950i.

YARN
Page Two Jandis.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Grey (MC).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Page Two, 2/3 Church Mews, Wisbech, Cams PE13 1HL.

SIZE
One size fits all.

MATERIALS
Page Two Jandis.
1 cone knits 4 cowls.
(Quarter cone in MC for single cowl).

MAIN TENSION
17 sts and 70 rows to 10cm measured over English rib (tension dial approx 2/2). (Polo collar tension dial approx 1/1 for full rib). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 56.

NOTE
This was originally designed for a lady with a 'whip lash' injury, so that she could keep her neck warm both night and day. Once I had made it, however, I could see how useful it would be for all of us who suffer with 'knitter's neck' as all as being a useful addition to the wardrobe under a shirt or a crew-necked jumper, for extra warmth in winter.

BACK AND FRONT (BOTH ALIKE)
Using MC cast on 40 sts each side of centre '0' on both beds in full needle rib setting. (Brother slide I throughout). Hang comb, add weights. K2 circular rows T1/1. Set machine for English rib T2/2. K straight to RC21. Dec 1 st at each end of both beds by trans outside st to adjacent N and pulling N to HP to ensure that it knits instead of tucking. Work this dec ev 6th row 11 times altog to RC81, 58 sts on RB. Then dec 1 st at each end on both beds ev foll alt row 14 times to RC110, 30 sts on RB. Cancel tuck setting and K1 row T7/7. Full pitch. Trans all sts to RB. K1 row T10 and latch off.

POLO COLLAR
Using full needle rib cast on 40 sts each side of centre '0' on both beds.(Brother slide I throughout). Hang comb, add weights. K2 circular rows T1/1. Cancel circular setting but cont in T1/1. Using full needle rib K80 rows. K1 row on largest T. Using WY K a few rows and release from machine. Latch off through each st of last row knitted in MC and unravel WY. (Previous cast off is too tight for neckband).

TO MAKE UP
Join both shoulder seams to quarter width of back and front pieces. Join side seam of polo collar. Sew cast off edge of polo collar into neck.

Earring and Brooch Set

DESIGNED BY SUE HOPKINS

Illustrated on page 58

Fun to knit and fun to wear, these earrings and brooches will delight children and adults alike

MACHINES
These instructions are written for standard gauge punchcard machines. We used a Brother 588.

YARN
Worth Biggy Cones 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used White, Pink, Green, Red, Lilac and oddments of Saxe for clown's eyes.

STOCKISTS
To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks (Tel: 0532 798858).

MATERIALS
Small amounts of colours mentioned above.
Small amounts of polyester stuffing.
Earring wires and badge pins or safety pins.

ABBREVIATIONS
See page 00.

NOTE
Tension swatch not required. Read instructions carefully before starting to knit.

CLOWN EARRING AND BROOCH SET (MAKE THREE)
Using White at T6, cast on 19 sts using the open-edge cast on method. RC000. K4 rows. Trans ev alt st to adjacent N, leaving empty Ns in WP. K4 rows.
Change to Pink. K8 rows. Change to White. T4, K4 rows. Make hem by picking up loops from first row of white and placing on to corresponding Ns. Change to Red. T6, K1 row. Dec 1 st each end of next and ev foll row until 3 sts rem. Take sts off on to a length of yarn using double-eye bodkin.

TO MAKE UP
Start with length of red yarn at top, sew side seam. Sew in all ends except length from cast on edge. Sew a line of gathering sts around first row of pink. Turn right side out. stuff head lightly, pull up gathering sts and secure. Pull up sts from cast on edge and secure to gathered row of the neck. Sew on features as shown. Attach to earring wires or badge pin as desired.

CHERRY EARRING AND BROOCH SET (MAKE SIX)
Using Red at T6, cast on 9 sts using open edge cast on method. RC000. K8 rows. Trans ev alt st on to adjacent N. Bring all sts on to 5 consecutive Ns. Change to Green and K1 row. Dec 1 st each end. 3 sts rem. Set machine for cord knitting. K12 rows. Cast off.

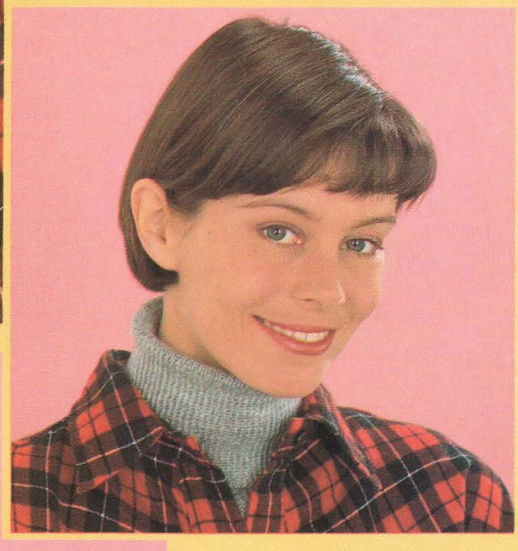
TO MAKE UP
To finish earrings, sew side seams of cherries. Stuff lightly. Pull up sts at bottom and secure. Join two cherry stems together and attach to earring wire. To finish brooch, make up as for earrings, attach to badge pin or safety pin.

TWISTS (MAKE TWO)
Using White(Lilac) at T6, cast on 30(40) sts using the open edge method. K2 rows. T10, K1 row. Cast off using the latch tool or linker method.

TO MAKE UP
Sew in end from cast off edge. Pull up end from cast on edge, you will find the knitting will coil. Secure end when 3(4) coils have formed. Attach to earring wire.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = rear bed
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
( ) = figures in brackets refer to larger sizes



Making-up and finishing

This month's contribution from DORIS COUTTS should encourage you all to give your garments the perfect finish

A popular song a few years ago said 'Making-up is hard to do' (poetic licence!) — well, it isn't, but it's probably the aspect of garment making which fills us with least enthusiasm. And yet conversely it is as important as any process if the garment is to do justice to the expertise of the actual knitting.

When planning a project, we do in fact consider quite a bit of making-up, and do some of this actually at the machine; shoulders to be done in holding position, necklines taken off on waste yarn to be joined on the machine, setting the welt stitches so that there is a continuous rib when mattress-stitched, and so on. We do this automatically, but it does help us when making up. Similarly, when knitting the garment, on long seams put in markers every 50 or 100 rows, markers for patch pockets, and have you noticed on some charter patterns there's a cross line on armholes and sleeve top outlines? You should also put markers here to help set in the sleeve in the right position. On dropped sleeves, put in a marker at centre stitch before binding off.

Matching seams in Fair Isle.

A geometric pattern can often be matched at the shoulders by knitting the front with the punchcard reversed from the back. Watch the shoulder stitches on the back, and remember that when joined the front left stitches go to the back right ones. If the pattern is difficult to match, or a large floral design, for example, you might like to consider doing the shaping, which is usually only about 10 rows in plain stocking stitch — this small wedge may be preferable to a badly matched pattern. If you shape the shoulders in Fair Isle, when it comes to knitting off the holding position loops, just knit across one piece only in main yarn; on the second piece omit this row, take off on waste yarn and pick up with the right side of garment facing (be careful not to drop the holding position wraps). Then join shoulders in the usual way, pulling the one row in main yarn through the other stitches; this way you won't get a demarcation line of main yarn at the shoulder seams; the same applies to tuck and slip stitch knitting, but the second piece will already have the right side facing you, so it's easier! As for the side seams, if you can't get complete or matched up patterns by shifting either stitches or pattern centre on machine, use single motif techniques to cut out any chance of a two-headed animal appearing at the sides.

As each piece comes off the machine, check over for dropped stitches and secure to deal with when knitting is finished; it's quite useful to keep a wool needle threaded with contrast yarn for this purpose, so that the repairs can easily be spotted; or of course, main yarn if you prefer to do it then and there. If you make up by hand, you'll need the ends for stitching, but be careful they don't trail so that a child or pet can catch and pull the end — disastrous! Floats need to be dealt with and if you are using a lining on a single motif the yarn ends from the motif need to be darned in and any embroidery added before the lining is caught down. Similarly, any embroidery, appliqué or fabric painting should be done on the individual garment pieces before pressing and making up.

To block or not to block?

I'm not going to enter into this controversy, as I'm sure you each have made up your own mind and will have tried out pressing, steaming and so on, on your tension samples. Acrylics are usually the most worrying, though sometimes you need to heat press to kill the fabric for a special effect, but if you're wary of steaming acrylics, you can improve the appearance by pinning out flat, then put a damp tea cloth on top and leave until dry. If you are steam-pressing any yarn, with/without heat, make sure that the yarn ends are not across the garment piece, otherwise you'll get an imprint across the knitting.

Whilst mentioning 'ends', the ideal would be to finish them off before you start pressing and making up — but there aren't any seams to darn them into! If you use a linker, flat or circular, you can wind them over and under (or in and out) the points, like darning, for about one inch, then hold them flat when linking and they will be seamed with the stitching — snip off the ends when seaming is done. Make sure that the ends of the first piece you put on are clear of the work and land over to the back so they don't foul the stitching. A similar method can be adopted with the strands which get carried up the side when knitting wide stripes — lift the contrast yarn over alternate pins; if hand sewing you can take the needle above the strand on one stitch and below on the next. Same with the odd loops of yarn which sometimes occur at the ends of rows (check your overhead tension and/or slow down a little, also the sinker plates for any burrs or catches). An annoying source of larger loops on a Brother machine is the tongue that protrudes downwards when the ribber is in the lower position. Especially when using extension rails, this can catch a loop of yarn, so cut a small piece of plastic straw to fit over this and down to the top of the ribber — there's a tiny gap between needle bed and setting plate here that you can poke the lower end into — this stops the yarn catching, but don't forget to remove it before pushing the ribber back up. (Forgive me for all these warnings, but I've done them all in my time — more than once!)

After the shoulders and neckline have been finished, the next thing is to put the sleeves into the armholes. Drop shoulders can be done on the linker or knitting machine but, generally speaking, raglans, especially with fancy shaping, are best mattress stitched to match the shapings. I prefer to put in a set-in sleeve by hand; I pin and stitch with the garment piece towards me, so that I can follow a column of stitches as I sew (on the straight part of the armhole). Cuffs, welts and ribber neckbands should be mattress stitched, take care to get the lower edge exactly level by drawing the bottom edge together before taking one stitch at a time for the first few mattress stitches. It's useful also to put a pin across the seam where the welt goes into the main knitting, so that this too is exactly level. If you're using mock rib hems, join the right side of the hem first, then the inside to make a neat join, never seam the two thicknesses together. Mattress stitch is also ideal for matching Fair Isle, stripes, etc at the side seams, but it is time consuming, and you may need a quicker method.

When the sleeves are safely in, it's a good idea to steam the seam before joining the garment together. Especially the dropped shoulder sleeve seems to get a pronounced curl into it; lay the garment with the sleeve towards you and the bulk over the back of the ironing board, hold the iron above the seam and get plenty of steam into it. Then either finger press, or use the back of any old-fashioned wooden clothes brush or other flat wood block and really press that steam into the seam — the weight of the garment hanging down helps to hold it out. When dry, you should have a nice flat armhole seam.

Whether you use a linker, sewing machine or hand methods for making up, you'll all have your favourites; I use a circular linker and hand-stitching; with the linker, I pin the long garment seams together about one inch from the edge,

which allows me to turn the upper piece back and check that patterns are properly matched — the pins can stay in until the linking is finished. Since the first piece on has the right side facing you, I try to ensure that this is the front of the garment; you can see to follow a straight column of stitches. On a circular linker this piece needs to be eased on a little, so that the second piece can be matched properly — it has just that fraction more to cover, being on the outside of the circle.

If you use your sewing machine, rather than a linker, you'll probably have a special foot, called a roller foot, for this purpose; if one isn't available for your machine, it may have an 'even-feed' foot for matching checks and stripes in material, which will do the job just as well; otherwise use a zipper foot, so that not too much pressure is exerted to pucker the knitting. Without specialised stitches, a narrow zig-zag will do well, and once you get the setting, tension, etc right for your knitwear, it's a good idea to make a note of it, and also the zig-zag settings you use for cut and sew. For hand sewing, backstitch is the usual for plain seams, but I like to use a fine oversewing on baby's garments for a flatter seam.

Cut and sew

If you are using a template to mark the outline, run a thread at the centre front/back before you take the garment blank off the machine — hold knitting taut and use the double-eyed bodkin to mark well below the depth to which you will be stitching — this also helps to place the neckband evenly. Cut and sew necklines have been well covered in articles both making up by hand and on the machine (*PMK* December 1990, page 46). You may also like to omit the shoulder shaping and seam the shoulder slope also, catching back the small triangles to the sleeve seam after the sleeve is in.

Some tips for neater finishing

1. Mock rib hems, no need to start with waste yarn and nylon cord, use the weaving cast on (or equivalent). When closing hem, pick up alternate loops of first cast on row only — less bulky and row can be drawn up or eased to make hem lie flat. Or use matching sewing cotton for casting on, finer still. Use weaving cast on for easy way to put a full sleeve into a narrow cuff (*PMK* May 1991 page 61).
2. Having picked up neckline stitches to join to neckband on machine, knit first row to join together, then two or three rows more before casting off. This hides the neckline seam inside the garment, especially useful when displaying 'V' necks, and also gives you a flap on which to stitch your yarn content/washing labels, without showing on the right side.
3. Japanese knitters like to crochet round their armhole seams to cover up and make them look really special.
4. After garment is finished and pressed, turn to inside and clip off any ends showing, they do have a tendency to relax and show after the first trim.
5. Sometimes a small shoulder pad will make all the difference to the hang of a sleeve — you can buy special ones for knitwear, or knit a small square or shallow oval, using circular knitting, and using a washable filler. Sew in or attach with Velcro circles.
6. If you're adding a collar, finish off the neckline first with crochet, or finish on the machine. Often despite all efforts a small gap appears at centre front between the collar; finish with a small knitted bow, one piece for the bow about 14 x 3cm and the other about 1cm wide, length as required. Seam two short ends of bow, place to centre back and pleat slightly in middle; place the 'knot' over the join and join also at the back — the edges of each piece can be allowed to roll underneath.
7. Add a little stiffening such as Vilene in the top hems of pockets that will get a lot of wear and tear — line with material if necessary.
8. Buttons and buttonholes — do a sample first to make sure buttons go through easily — if it's a tight squeeze the buttonhole band will be distorted. Too loose, close the hole up by stitching round, using blanket, buttonhole stitch or oversewing — it will look better done like this anyway.
9. Zips. Knit and finish your garment, then measure the opening before buying your zip — if it falls between two standard lengths, choose the smaller of the two; stretching the knitting to fit the zip results in the front buckling. Wash the zip before inserting, if it isn't stated to be pre-washed.

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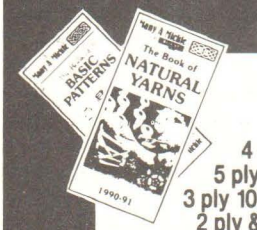

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News from around the country

PASSAP/PFAFF COURSES

Saturday afternoon courses on the Duomatic and E6000 machines are planned for January and February. For dates contact Eileen or Christina.

BARGE UPDATE

As many of you will know we have a comprehensive list of Club speakers and places to visit available from Jean Wiseman, 15 Alders Road, Edgware, Middlesex HA8 9QG. Please send a large SAE. Recently Linda Hall from 'Barge Weekends' wrote to Jean and added her name to the list as a place for clubs to visit. This follows on from a very successful competition carried in a recent issue of *PMK,* the prize being a weekend of knitting on a beautifully equipped river barge. We had an excellent report from Chris Payne who took her winning weekend in early September. Chris designed and knitted her first original garment for her husband, featuring a riverside leaf taken from a bindweed. The second winner, Miss Thorley has elected to take her weekend next spring and we hope to hear from her after her visit.

Linda has asked us to say that club visits would include displays of yarn, knitwear samples and original designs from local Derbyshire craftsmen/women. Spinning and weaving demonstrations can also be arranged if required. Linda is also able to offer Weekend Breaks throughout the year on a bed and breakfast basis as well as full board. This would allow non-knitting partners the opportunity for sightseeing without being tied to meal times. For further details write to Linda Hall, 8 Edmond Grove, Hucknall, Notts NG15 7TH.

TAKING THE PLUNGE...

Dawn Latter is introducing a course for new knitters and for anyone who has been wondering whether to take the plunge... details are as follows: Oakmeeds Community College, Station Road, Burgess Hill, Monday or Thursday evenings from 7.30 to 9.30pm beginning on either the 6th or 9th January 1992. Further details can be obtained from Dawn Latter on 0273 464821 or the College on 0444 236355.

UNRAVEL THE MYSTERIES OF MACHINE KNITTED STITCHES

This is the title of a new course tutored by Joanna Nelson and takes the form of a short course of two hours each Monday for five weeks. The course starts in January 1992 and will be held at the New Milton Adult Education Centre, Lymington, Hampshire. The course will be of interest to both new and experienced knitters and will explore the possibilities of the many and varied machine knitting stitch variations. For further details and enrolment contact the Centre on 0425 612498. Any further enquiries can be made by 'phoning Joanna on 0425 638087.

MACHINE KNITTING CLASSES AT DE HAVILAND COLLEGE HERTS

Are you having your first knitting machine for Christmas? If you are and you live in the Welwyn Garden City/Hatfield area you would benefit from and enjoy a ten week course for absolute beginners. Classes are at the College on Monday evenings from 7-9pm. Fee for the ten weeks is £32.80. Also starting the same week on Thursday mornings, a machine knitting workshop for all abilities. This class is from 10.45am-12.45pm and is a ten week course, fee £17.20. Thursday afternoons from 1pm-3pm is a class entitled A-Z of machine knitting and this will cover all aspects and techniques of, and allied to, machine knitting. Fee for this ten week course is £32.80. Students may enrol for the whole day. The venue for the Thursday classes is the Parkfield Centre, Potters Bar. For further details contact the Adult Education Department, The Campus, Welwyn Garden City, Herts. on 0707 3263178 or the tutor Maggie Andrews on 0279 422994.

Oaklands De Haviland College is once again holding a one week ribber school for machine knitters of all abilities. The venue is the Parkfield Centre and the dates are 17th — 21st February 1992 from 10am-3pm each day. The fee is £32.90 for the five days. For further details contact Maggie Andrews.

BROTHER AT THE CLOTHES SHOW

Brother, sponsors of last year's highly successful Clothes Show Knitwear Design competition will be at the Third Clothes Show Live Exhibition at the NEC, Birmingham between 7th and 12th December 1991.

The Brother stand is No. D106 and visitors can enjoy demonstrations of the latest knitting machines and be inspired by the original knitwear which can be produced with the wide variety of exciting yarns now available. Also on view will be Brother's computerised sewing machines and overlockers designed to give your garments that professional look finish. The stand will have the added attraction of a free prize draw competition for a KX395 knitting machine.

READY PRINTED E6000 SHEETS

There are many lovely Deco patterns which may be used on the E6000 machine. The first 100 Deco patterns are shown in a leaflet which is part of the Deco package. You may have a friend who will show you the leaflet, alternatively your Passap/Pfaff dealer may have one. The *Deco Book 101 to 330* shows the rest of the designs and this may be purchased through your dealer. Although some E6000 knitters enjoy marking out reader cards, many others do not. You may be put off trying out patterns because you have to mark out the cards. We can supply the E6000 sheets ready marked for you to use. Sheets are 75p and for details of number available please contact Christina on 0772 452608 or Eileen on 0772 435242. Also available are the *Passap Club Patterns* by Eileen Metcalf and these are using Bramwell yarns.

A USEFUL CHRISTMAS GIFT FROM THE MACHINE KNITTER'S COMPANY

Newly available from the Machine Knitter's Company are two very versatile and useful design aids. First of all THE KNITTER'S HANDY DESIGN BOARD. This is a smaller version of the original board and measures just 12" x 8" (approx), is double-sided and made of wipe-clean plastic. One side is the Japanese mylar sheet grid (60sts x 150 rows) and the other side is the stitch related graph of 64sts x 140 rows which is ideal for designing Intarsia charts for chunky machines, hand knitting or 24 stitch punchcard machines. Designs may be drawn freehand or traced through carbon paper from existing designs and it is invaluable for designing single mylar sheets for the Japanese electronic machines.

Secondly, the MINI DESIGN BOARD, also 12" x 8", double-sided and wipe-clean is specifically for the European electronic owners. One side is 40 x 64 squared graph for the Passap/Pfaff E6000, while the other side has the 60 x 78 squared graph paper for the Singer System 2331, 2310 and Freestyle 1 machines. Both sides of this board are also suitable for designing embroidery. Each board is supplied with instructions and one water soluble felt tip pen costs £7 plus £1 p&p and may be ordered from:
THE MACHINE KNITTER'S COMPANY, P.O. Box 10, Cowbridge, South Glamorgan CF7 7YY.

Labelling

Guidelines on the legislation covering garment labels from A.R. TRAYLEN Yarn Markets (UK) Ltd

Under the Consumer Protection Act (relative to the EEC Product Liability Directive of 1986) there are two statutory requirements on all garment labels:

1. The fibre content.
2. Flammability warning (on some garments).

I will deal with the fibre content, as flammability tends to relate to children's and nightwear. There are optional messages as follows, which I would hope to develop at a later date if readers would like such information.

1. Country of origin.
2. Care instructions.
3. Maker's identity.
4. Bar coding.
5. Slogans, etc.

Fibre content

Whilst the legislation is complex, I will try to simplify it and if you are in any doubt as to your compliance, your local Trading Standards Office will assist you.

In the UK under the Act above, you must, by law, show the fibre content on a textile product (minor articles like tea cosies are excluded). A textile product is defined as containing not less than 80 per cent of textile fibre.

Points to note are as follows:

1. All garments must be labelled, but the packaging can contain this in the case of smaller articles.
2. Fabric sold in lengths need not be labelled, but the supply roll must be marked.
3. Generic names of animal fibres relate to the actual animal, Alpaca, camel, etc, the word 'wool' means only sheep's wool. Vegetable fibres take the common name, cotton, flax etc.
5. The word 'silk' may only be used when it comes from silkworms.
7. In an otherwise 'pure wool' a tolerance of up to seven per cent is allowed for distinctive effects yarns such as Lurex.
8. Blends must be expressed in percentages and must be listed in decreasing order of percentage content. Special sales appeal fibres such as 'ten per cent cashmere' must not be quoted out of place.
9. A list of 40 generic names of fibres are defined in the regulations, although some of these do become obsolete, 'protein' being one example. 'Rayon' was abandoned in 1976 and 'viscose' (or 'modal') used in its place.
10. Where the fibres are unknown or there is any doubt, it is permitted to use the terminology 'unspecified fibres' or 'mixed blends'.

Above all, do not label incorrectly or attempt to give an impression of a fibre content, when this is not included: e.g. 'angora blend', 'mohair type', etc.

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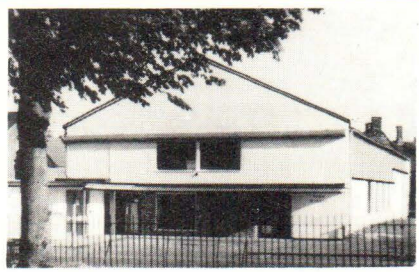

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Books

JOANNA NELSON BOOKS: 'Unravel the Mysteries of Machine Knitting', £5.95. 'More Mysteries Unravelled', £5.95. 'Ribber Mysteries Unravelled', £6.95. P&P 1 book £1, 2 and 3 books £2. Overseas £1.75 per book. Rainbows End, Silver Street, Hordle, Lymington, Hants. Telephone 0425 638087.

Knitting Machine Repairs

KNITTING MACHINE REPAIR SERVICES. Most makes, specialising in electronics, steam presses. Collection and delivery available. Tel: Byfleet (0932) 345580 and Edinburgh 031-346 1374.

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PUNCHCARD/INTARSIA DESIGNS drawn to order £3/£6. Hilary, Arosfa, Brynmawr Place, Maesteg CF34 9PB. Telephone 0656 730665/730789.

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